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by
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Bas-relief. Glazed and polychromed terra-cotta.
Diameter, 15½ inches
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On cover: GUSTAVE COURBET, *Portrait of M. Nodler the Younger*
The Springfield Museum of Fine Arts

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Fig. 1. HANS BALDUNG GRIEN, *The Trinity with the Schmerzensmutter and St. Aegidius*
Basel, Kunstmuseum

THE SWORD OF SORROW

By WILLIAM H. GERDTS, JR.

IN THE Art Museum of Worcester, Massachusetts, hangs a large painted *Crucifixion* panel of the second half of the thirteenth century, a typical example of the school of Tuscany.[1] In only one detail is there anything unusual about the picture: within the streams of blood flowing from the wound in the side of Christ is a short sword, coming from the wound and pointing to the breast of the Madonna (Fig. 2).[2]

This motif of the sword has a long and provocative history in the development of European art for a period of almost five hundred years, but it disappears almost immediately in Italian painting. There are sufficient reasons for its appearance in Italy at just this time. Before the preaching of St. Francis the forbidding majesty of the representation of Christ would have prohibited this too direct emphasis upon a purely emotional aspect of the drama. After the thirteenth century, under either the stimulus on narrative presentation with Duccio or the restrained dramatic genius of Giotto, such a purely symbolic device would have been out of keeping with the more naturalistic aims of fourteenth century art. In a sense, the very insistence upon the human impact of the scene, which led to the introduction of this motif of the sword, was, in the fourteenth century, developed in Italy along a path of naturalism which forbade such symbolic usage unless it had either the sanction of ostensible realism, or was popular enough and of sufficient tradition to withstand the growing naturalism.

The Sword of Sorrow was not, however, a sudden invention of a thirteenth century painter. It had a direct Biblical source in the Gospel of St. Luke, II: 34-35:

> And Simeon blessed them, and said unto Mary, His mother, behold, this Child is set for the fall and rising again of many in Israel; and for a sign which shall be spoken against: Yea, a sword shall pierce through thy own soul also, that the thoughts of many hearts may be revealed.

This passage, which foretells at the Presentation in the Temple the tragedy of Golgotha, relates directly to the Worcester painting. But the image of the sword was to find an even closer literary relationship which was the immediate inspiration for its appearance at this time, and even for its subsequent development. This was the hymn, intimately connected with Franciscan development,

which became the major factor in the dissemination of the motif of the Sword of Sorrow throughout Europe—the *Stabat Mater*.

The first verse immediately presents the imagery:

> Stabat Mater dolorosa
> Juxta crucem lachrymosa,
> Dum pendebat Filius
> Cujus animam gementem
> Contristantam et dolentem,
> Pertransivit gladius.[3]

The Worcester *Crucifixion* is, manifestly, a visual representation of the first verse of the *Stabat Mater,* the Madonna standing and weeping at the side of Christ, with the sword the definitive element connecting poem and painting. Both reflect that emotional emphasis and concern with actual physical suffering which is implicit in the teaching of St. Francis. This same insistence upon the wounds of Christ and their relationship to the pains of the Madonna, and indeed, of the audience, is found in the sixth verse of the same poem:

> Santa Mater, istud agas
> Crucifixi fige plagas
> Cordi meo valide.[4]

In both works the drama is substantially between the figures of Christ and the Madonna. In the poem, the two are alone on Golgotha; it is not the excited representation of the Crucifixion, but the presentation of the two chief sufferers, with the Madonna acting also as intercessor for the reader. There are parallels to this in the picture. The fall of the head, the sway of the body of Christ towards the Madonna, are part of the usual iconographic form. But although St. John may gesticulate, and the Magdalene actually bathe in the blood of Christ, the motif of the sword lays the emphasis upon the Madonna's sufferings exactly as in the poem. Moreover, the other major figure in the painting, St. John, looks out at the spectator, while the Madonna concentrates her gaze upon the dead Christ. John is thus excluded from direct participation in the pain of the Crucifixion and serves rather in the role of introducing the spectator into the drama. Furthermore, the *Stabat Mater,* as the painting, bears witness to its Franciscan origin in such a verse as this, in which the reader and singer ask for the experience of the stigmata:

> Fac ut portem Christi mortem,
> Passionis fac consortem
> Et plagas recolere.[5]

The intimate connection of the theme of the Sword of Sorrow with the Franciscan order can be seen even more obviously in miniatures of the period.[6] Several psalters exist in which both Sts. Francis and Dominic are depicted at the foot of the cross with the Madonna, who is pierced by a sword. Further evidence that it is a Franciscan device is the fact that there are no representations of the motif known before the thirteenth century. The closest prototype to the theme may be seen in a window in the Cathedral at Bourges[7] where Christ Crucified is surrounded by the symbolic figures of Church and Synagogue, the former at the left, catching in a chalice the blood flowing from the wound in the side of Christ. Although the eucharistic significance here differs greatly from the Franciscan motif, there are iconographic similarities in the Worcester painting, particularly in associating the Virgin, symbolic of the Church, with the blood flowing from the wound of Christ. There is in addition the same basic figure distribution.

The motif of the Madonna with the sword, though of Italian origin, was short-lived in Italy. One Riminese fourteenth century panel is known,[8] but the formal concept has now changed. Instead of the simple Franciscan Crucifixion, with its limited number of figures, the Riminese painting shows Christ and the two thieves surrounded by a great throng of figures below, including St. John and the Magdalene, and a swooning Madonna, sword in her breast, falling into the arms of several holy women (Fig. 3). The scene is here a narrative one, with the sword principally a designation of the pains of the Madonna at a particular moment, and a duplication of Christ's own sufferings in identical terms, rather than in the more general terms of the *Stabat Mater*. Indeed, although the motif of the sword harks back to that poem, the literary source here is the fourteenth century Franciscan text, the *Mirror of the Life of Christ* by St. Bonaventura. Particularly, it is the pictorial embodiment of the words of St. John to Longinus: "Why will ye also slay this woman, His mother?"[9] These words are evidenced in the Riminese panel, since the Madonna, in contrast to the open-eyed, suffering woman of the Worcester *Crucifixion,* is now falling, eyes closed, in a truly death-like manner. This second form of the representation of the Virgin with the sword found less favor throughout Europe than the first more simple and more symbolic version. The imagery gained popularity, in one form or another, carried along in the wave, or waves, of international appeal due to its relationship with the cult of the Flagellants.

This cult, like the *Stabat Mater* itself, received much of its impetus through the religious emotionalism generated by Franciscan teaching and the spread

of the Franciscan order. Like the hymn, it could communicate directly (both symbolically and physically in this case) with those who connected themselves with it. Both dealt with suffering and both attempted to communicate suffering. Because of this, the hymn was very early adopted by the Flagellant cult and sung during their flows of proselytism over Europe.

The first great wave of Flagellant activity, based upon the founding of a Flagellant fraternity by Raniero Fasani in Perugia in 1258, met with much hostility from secular and ecclesiastical authorities and for the next ninety years continued only in isolated areas. The second great surge occurred in the mid-fourteenth century and was generally connected with the Black Death of 1348-1349.[10] Just as the plague spread to all European nations, so also did the cult, gaining far greater power than the earlier wave. Indeed, it held such force in Italy and Germany that active means were taken to suppress it. It was Germany, however, that felt the greatest effects of the movement. The contemporary chronicle of Albert of Strasbourg[11] of 1349, vividly describes the coming of a group of 200 from Swabia to Speyer and the effective proselytizing carried on in Speyer, Strasbourg and up and down the Rhine Valley. In Thuringia the movement, under the leadership of Konrad Schmid, took on the form of an actually proscribed heresy in the year 1350, preaching against the sacraments and offering flagellation as the one effective means of salvation. Though Schmid was burned at the stake in 1369, there are still reports of Flagellant trials as late as 1481. In addition, the movement spread to France and all of Northern Europe, and it seems to have flourished greatly in Provence[12] at the end of the fourteenth century, whence through the activities of the great Spanish Dominican, Vincent Ferrer, it spread rapidly into Spain.

The visual representations of the *Stabat Mater* in a diversity of media derive from a wide group of countries. The only two known from Italy we have mentioned. Several are known in Spain,[13] one of which, the Retable of Bonifacio Ferrer in the museum in Valencia,[14] is particularly important. This retable, dating as it does at exactly the time of the Flagellant movements in Provence and Spain, seems closely connected with the cult, as the donor was the brother of the afore-mentioned Vincent Ferrer, whose activity paved the way for the coming of the Flagellants. In France and the Low Countries we find the motif in a number of miniatures[15] and ivories[16] of the thirteenth and fourteenth centuries. Among the ivories, that in the Ashmolean Museum at Oxford[17] is a straightforward representation of the theme (Fig. 4), but there are others[18] where there is no sword but instead a thin rod of ivory without handle or taper-

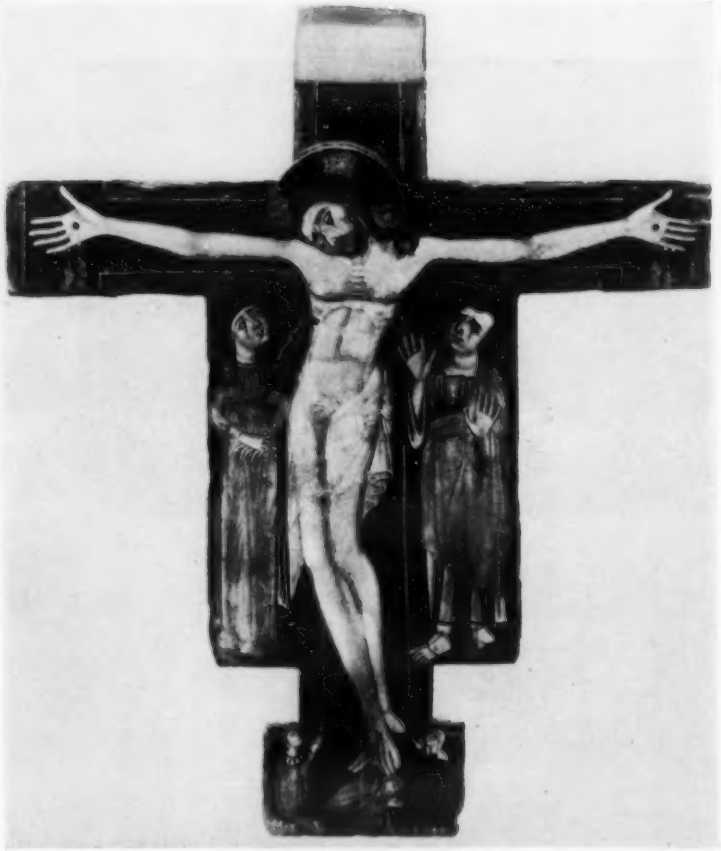

Fig. 2. The Crucifixion (Tuscan, 13th Century)
Worcester Art Museum

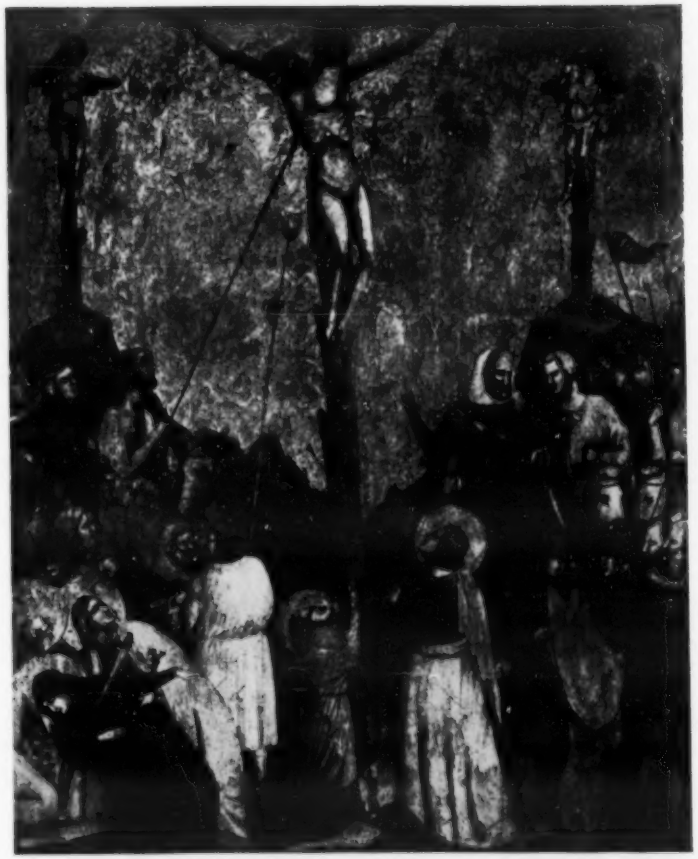

Fig. 3. The Crucifixion (School of Rimini, 14th Century)
Munich, Altere Pinakothek

Fig. 4. The Crucifixion (ivory)
(French, 14th Century)
Oxford, Ashmolean Museum

Fig. 5. The Crucifixion
(Rhenish, 2nd Half 14th Century)
Bonn, Landesmuseum

ing blade, meant as a jet of blood. Iconographically, this is not the form developed out of the *Stabat Mater,* but one step further back. Mary is associated even more directly with the wounds of Christ—a stigmatization, in a sense, of the Madonna herself. If, on the one hand, however, the symbolism is both more basic and more associative, on the other it is more naturalistic, since the depiction of the blood itself had been common since the early thirteenth century. It seems a logical conclusion to have the blood itself reach the breast of the Madonna and thereby eliminate the sword.

Since a major center of Flagellant activity was the Rhine Valley, the largest number and most important examples of the sword motif are found in this region.[19] One very simple version, dating from the second half of the century, is in the Landesmuseum in Bonn.[20] Mary and John are on the left of Christ, St. Erasmus and a donor on the right. In keeping with the German predilection for the macabre, the sword is unusually large and pierces deep into the Madonna's breast, presenting the Madonna's actual physical suffering more forcibly than in previous examples (Fig. 5). Most of the other representations from this area are monumental frescoes.

Examples, similar to these last, are not lacking for other regions of Germany, in many media—painting, textiles and glass.[21] Parallels occur on the other side of the Baltic Sea. In Sweden, for instance, a stained glass window from Gotland of about the year 1400 from an unknown church, represents again the three principal figures, and a large sword (Fig. 9). This and other Swedish examples[22] are not surprising, in view of the French elements in Swedish Gothic painting of the fourteenth century and of the subsequent Germanizing of Swedish art. The existence of the motif there, however, can be accounted for by much more direct reasons, for it is described in terms identical with the visual image in the revelations of the Madonna to St. Birgitta at just this time: "When the spear was drawn out, the point appeared red with blood; then I felt as if my heart was pierced when I saw the heart of my most dear son pierced."[23]

The sword theme was destined to undergo basic changes during the fifteenth century, though a few examples of the early iconographic form linger on and, in a sense, form a bridge with the final recurrence of the *Stabat Mater* phase.[24] It must be remembered that, in all the works which have so far been seen, the Madonna has been a lesser figure than her Crucified Son, and her pains, though emphasized by the device which is here being studied, were nevertheless subordinate to the sufferings of Christ. In later examples the Madonna is of equal importance with her Son. Strangely enough, this change is in keeping with

that very poem from which the motif derived, although it does not occur in depictions of the Crucifixion, for there Christ must be the central and dominant figure.

From the "Crucifixion with a Sword" evolved the motif of the Madonna as *Schmerzensmutter*. One of the first examples of this is a fifteenth century German panel in the Cathedral Treasury in Aachen.[25] In a landscape, complete with variegated flora, winding river, path, toy castle and town, stands the figure of Christ appearing to His mother. Christ stands with arms raised and side exposed, exhibiting all the wounds of the Passion, and behind Him is the Crucifix upon which hang the instruments of suffering. Facing Him stands His mother, with hands folded and a sword at her breast. She is here no longer a figure of lesser importance, but acquires equal size and equal prominence in the scene. Her sword, large and conspicuous as is traditionally German, is itself the counterpart of the wounds and instruments which symbolize the pains of her Son, and in the singleness and largeness of the motif it is perhaps more expressive than the multitude of Passion devices which surround Christ (Fig. 6). The sword no longer is an allusion to one moment during the Crucifixion and one wound received by Christ, but rather a summing up of the pains of the Madonna during the whole of the Passion in the same way as the instruments of torture and the wounds signify the suffering of Christ.

Just as we have seen the motif during the fourteenth century become more and more an exclusively Germanic device, so most of the examples of this period are also German. Another variant of the sword motif is to be found in a painting by Hans Baldung Grien in the museum at Basel.[26] The painting is a depiction of the Trinity, with a suffering Christ in the arms of the Father, flanked on the right by St. Aegidius and on the left by the *Schmerzensmutter* (Fig. 1). The Madonna here is a much less important figure than in the Aachen painting. This representation is actually very similar to those *Crucifixions* with the sword, even to the added figure of St. Aegidius, who with eyes directed towards the spectator serves to lead him into the painting, very much as St. John does in the Worcester *Crucifixion*. A sculptural equivalent of the scene is in the Cathedral of Freiburg.[27]

That such an iconography came more and more to be adopted during the early sixteenth century by particular workshops can be seen by two windows, quite similar to the Aachen painting, from the workshop of Hans Baldung Grien, now in the Badisches Landesmuseum in Karlsruhe. They depict *Schmerzensmann* and *Schmerzensmutter*, the latter being reproduced here

Fig. 6. MASTER OF THE AACHEN CABINET DOOR,
Christ Appearing to His Mother (German, 15th Century)
Aachen, Cathedral Treasury

Fig. 7. WORKSHOP OF QUENTIN METSYS, *Pietà*
Brussels, Musées Royaux des Beaux-Arts de Belgique

Fig. 8. QUENTIN METSYS, *Madonna*
Lisbon, Museu Nacional de Arte Antiga

Fig. 9. The Crucifixion
(Window from an Unknown Church in Gotland, ca. 1400)
Stockholm, National Historical Museum

(Fig. 11). The Madonna is now a full, plastic and powerful figure, rather than the small delicate woman of Aachen, but the iconography is the same, down to the clasped hands and the kind of sword. As in the Baldung Grien in Basel, the Madonna looks away from Christ and casts her eyes down and towards the sword itself. Besides other Northern examples[28] there are several from North Italy: a fifteenth century fresco of the *Pietà*,[29] in which the Madonna sits with the dead Christ in her lap and a sword at her breast, and a Pavian book illustration of 1502,[30] with the sword piercing the breast of a simple Madonna, with the Child. Of importance is the diversity of forms to which these examples attest. During the first two centuries of the motif it was restricted to one moment of the Crucifixion; during the next seventy-five years it came to be a symbol for the pains of the Madonna during the whole of the Passion, as at Aachen and Karlsruhe; for her suffering at the death of Christ as at Freiburg, Basel and Bergamo; and a prophecy of her sorrows as in the Pavian woodcut.

The last major application of the motif of the Sword of Sorrow came about in the early sixteenth century and was associated again with only one principal representation: that of the Virgin of the Seven Sorrows. This series corresponds with the institution of the Feast of the Seven Sorrows of the Virgin on the first Friday after Easter, which was established in the year 1413 by the primate of the synod of Cologne. It was originated to expiate the Hussite heresy, and before the sixteenth century was confined to north Germany, Scandanavia and Scotland. The visual representations of the feast correspond to the widening celebration of it, instanced by a decree in 1520 of Leo X granting a hundred day indulgence to each of a series of sculptured stations depicting the Seven Sorrows, in the cemetery of the Franciscan church in Antwerp. It is only natural that the sword motif would be associated with some of the sorrows, for the first of these is the Presentation in the Temple, the Biblical source which was the indirect inspiration of the motif. Moreover, the *Stabat Mater* is the hymn used in celebration of this very feast.

Though German representations making use of the motif exist, Flemish examples now predominate, very probably because of such decrees as that of Leo X. Indeed, the most important example is the series of panels by Quentin Metsys of the *Seven Sorrows* accompanied by a sorrowing Madonna with a sword, in the Museum in Lisbon.[31] The Madonna here sits in a deep naturalistic landscape, with hands clasped, looking out of the picture beyond the spectator, as a large sword touches her breast. The sword does not now pierce her; her pain is completely symbolic, in keeping with the

symbolic nature in which all Seven Sorrows are now represented. The most interesting change is that of emphasis. In the earliest examples, the Madonna, even with her sword motif, was subsidiary to the figure of the Crucified. During the fifteenth century she was usually a figure of importance equal to that of her Son. Now, in this and the following examples, the sufferings of Christ are made secondary to those of His mother and it is in celebration of the Madonna and her sorrows that these works were created (Fig. 8).

The motif of the Sword of Sorrow was particularly favored by the school of Quentin Metsys. In addition to the series of panels in Lisbon, there is another in the museum in Brussels,[32] probably of his workshop. The Virgin, the sword and even the landscape are quite similar to the Lisbon *Mater Dolorosa,* but the Seven Sorrows are all included in one panel. On the Virgin's lap is the figure of the dead Christ upon whom she looks, and the lamentation, including the sword, is thus made the major feature, with six roundels surrounding the group, each containing another of the Seven Sorrows in chronological order. It is of note that the scene of the Crucifixion from which stems the motif is now of no particular importance (Fig. 7).

A third representation from this circle, by the Master of Hoogstraten, is in the museum in Antwerp (Fig. 10).[33] As in the Lisbon series, the sword motif is used with a Madonna, now standing, apart from any particular sorrow. Rather it serves almost as an introduction to the next five panels, which contain within them all Seven Sorrows, the series being closed by a portrait of the donatress. Another Flemish picture, a small panel in the Walker Art Gallery in Liverpool,[34] depicts a *Presentation in the Temple,* with a sword touching the breast of the Madonna (Fig. 12). That this is one of a series of the Seven Sorrows of the Virgin is quite likely; whether the motif of the sword was utilized in all the panels or in just this one, personifying Simeon's prophecy, is debatable.[35] Notable among German works is an altarpiece from the workshop of Albrecht Dürer.[36] Like several previous examples, the Madonna with a sword is isolated from all seven representations of the sorrows, but the disposition is here quite novel, the Madonna being surrounded on both sides and below by these seven panels.[37]

After this era, the use of the motif of the sword multiplied rapidly in number of examples and in number of swords. These instances occur usually in one of two forms, or in combination. The first is a continuation of the Seven Sorrows of the Virgin in which the various scenes are omitted, leaving the Virgin alone with seven swords actually touching or piercing her heart or

Fig. 10. MASTER OF HOOGSTRATEN, *Madonna*
Antwerp, Musée Royal des Beaux-Arts

Fig. 11. Workshop of Hans Baldung Grien, Schmerzensmutter
Karlsruhe. Badisches Landesmuseum

Fig. 12. Presentation in the Temple (Flemish, 15th Century)
Liverpool, Walker Art Gallery

Fig. 13. Madonna (Rhenish, 1520-1530)
Karlsruhe, Staatliche Kunsthalle

breast. But while such examples are exceedingly common in Europe from the Baroque era on, the quality is usually so poor as to be unworthy of attention.[38] An exception is a particularly early and more aesthetically appealing picture in the museum in Karlsruhe, Rhenish, *ca.* 1520-1530, which already has all these characteristics of the later examples (Fig. 13).

During the Baroque era there was again a revival of the earliest form of the representation—a Crucifixion, either painted or sculptured, with a Madonna at the foot of the cross receiving usually one, though sometimes seven, swords at her breast. These examples are innumerable in European churches north and south of the Alps and need not be specifically mentioned here. Such a scene was naturally suited in its theatricality to baroque tastes. Indeed, instances of the motif's appearing in seventeenth century literature are not uncommon. The metaphor of the motif is used by Bishop Jeremy Taylor in his *Life of Christ*: "The Holy Virgin mother, whose soul during the whole Passion was pierced with a sword."[39] Likewise, Antoine Corneille, a brother of the poet, composed a verse in praise of the Madonna which utilizes the Sword of Sorrow:

> Percée au plus profond du coeur
> D'une atteinte imprévue aussi bien que mortelle
> Droite au pied de la croix où son cher fils l'appelle
> La Vierge, triste objet d'une injuste rigueur
> Persévère immobile, et son âme abattue
> Cède au coup qui la tue.[40]

Since by this period, the existence of the image of the sword was so well confirmed in the fine arts, it is quite likely that the literary use of the motif might well have been inspired by the pictorial and plastic.

Strangely enough, the use of the motif was carried on through the end of the eighteenth century, and one major instance at least can be found in the literature of the period. Since the motif began in the visual arts with a derivation from one of the most profound and influential of all medieval poems, it is perhaps fitting that these arts should return the image to literature as a contribution to one of the most profound and influential of all modern poems. In the first part of *Faust,* Gretchen standing before an *Andachtsbild* of a *Mater Dolorosa,* says;

> Ach, neige
> Du Schmerzenreiche
> Dein Antlitz gnädig meiner Not!
> Das Schwert im Herzen,
> Mit tausend Schmerzen,
> Blickst auf zu deines Sohnes Tod.[41]

[1] Worcester Art Museum *Bulletin,* XIII, No. 4 (January, 1923), 73-79. Attributed here to Bonaventura Berlinghieri and dated 1230-1250. Evelyn Sandberg-Vavalá, *La Croce dipinta italiana,* Verona, 1929, p. 822, fig. 117. Here considered as late thirteenth century Sienese. Raimond Van Marle, *The Development of the Italian Schools of Painting,* The Hague, 1923, I, 363, note. Considered as "probably Florentine." Edward B. Garrison, *Italian Romanesque Panel Painting,* Florence, 1939, p. 192. Considered to be from the shop of the Magdalene Master, dating from about 1275-1285. Garrison also believes that a *Madonna and Child with Angels* in the church of S. Michele in Rovezzano may also be by the same hand.

[2] Worcester Art Museum, *loc. sit.* The author states that the "dagger which has wounded the Saviour is falling with its point touching the Madonna."

[3] Abraham Coles, *Stabat Mater,* New York, 1867, p. 24.

[4] *Ibid,* p. 28.

[5] *Ibid.*

[6] Discussed in André Michel, *Histoire de l'Art,* II, pt. 1, section 2, p. 364, listed here as Mahingen, I, 2, Latin-8°, 6 and I, 2, Latin-4°, 24. Unfortunately Michel does not reproduce any example, nor does he suggest a date for them within the thirteenth century.

[7] Illustrated in Emile Mâle, *L'Art religieux du XIII Siècle en France,* Paris, 1902, p. 225, fig. 83. This representation dates also from the thirteenth century.

[8] Munich, Altere Pinakothek, *Katalog,* 1936, no. H.G. 838, p. 206.

[9] Nicholas Love after St. Bonaventura, *The Mirror of the Life of Christ,* London, 1926, ch. xlv, p. 240.

[10] One of the best discussions of Flagellant activity is to be found in *The New Scharf-Herzog Encyclopaedia of Religious Knowledge,* IV, 323-326. See also, Millard Meiss, *Painting in Florence and Siena after the Black Death,* Princeton, 1951, pp. 80-81, and Filippo Ermini, *Lo Stabat Mater e i Pianti della Vergine nella Lirica del Mèdio Evo,* Citta di Castello, 1916, p. 149.

[11] Jean Louis de Lohme, *Memorials of Human Superstition, being a Paraphrase and Commentary on the Historia Flagellantium of the Abbé Boileau,* London, 1784, p. 350 (de Lohme contains several contemporary accounts of the Flagellants and a description of the movement in chapter xxiii).

[12] Under the name of "Albati" or "Bianchi."

[13] Chandler R. Post, *A History of Spanish Painting,* Cambridge, 1930, II, 112-114, fig. 119; Emile Bertaux, *Exposicion retrospective de Arte Zaragoza,* 1908, pp. 41-42.

[14] Post, *op. cit.,* III, 14; Valencia, *Guia del Museo de Bellas Artes,* 1915, dated 1396-1398. Professor Post discussed the possibility of Starnina's, or generally Italian, authorship without coming to any definite conclusion. This would witness a continuation of the Italian use of the motif. The guide to the Valencia Museum suggested "Lorenzo Zaragoza?" in 1913, and both names appear on the picture's label today.

[15] See Morgan Ms. 729, illustrated in Pierpont Morgan Library *Exhibition of Illuminated Manuscripts,* held at the New York Public Library, November, 1933, to April, 1934, no. 57, p. 29, pl. 52, and Maestricht *Book of Hours,* British Museum, Stowe 17.

[16] See Frankfurt-am-Main, Stadische Galerie Liebieghaus, *Verzeichnis der Ausgestellten Bildwerke,* p. 113, no. 911, and Raymond Koechlin, *Les Ivoires Gothiques,* Paris, 1924, collection Emile Baboin, Lyon, II, 230, no. 613, pl. cii. Also several in the collection of the Walters Art Gallery, Baltimore.

[17] Unpublished.

[18] Illustrated in Koechlin, *op. cit.,* pp. 304-5, no. 824, pl. cxlvii; p. 129, no. 292, pl. lxxv; and pp. 218-219, no, 569, pl. c, though here the actual thin ivory ray is broken.

[19] A stained glass window is in the Cathedral of Freiburg (illustrated in Freiburger Münsterblatter, *Halbjahrsschrift für die Geschichte und Kunst des Freiburger Münsters,* Freiburg-in-Breisgau, 1911, VII, 15-16), and other examples occur in Cologne Cathedral and in the Minoritekirche in Cologne, the Deutschordenhaus in Koblenz (only a fragment, the lower half of the painting is no longer extant) and the Abteilkirche in Steinfeld (all illustrated in Paul Clemen, *Die gotischen Monumentalmalerien der Rheinland,* Düsseldorf, 1930, p. 222, fig. 234, pl. 53; pp. 201-202, pl. 50; p. 292, fig. 298; and pp. 442-443, fig. 456).

[20] Described in Alfred Stange, *Deutsche Malerei der Gotik,* Berlin, 1938, II, 112, ill. p. 142.

[21] Such as a painted altar panel from the Jacobskirche, Nürenberg (*ibid.,* II, 166, no. 212; Nürenberg, Germanischen Museum, *Exhibition Nürnberg Painting, 1350-1450,* no. 32, pl. 4); a miniature in the Regensburg Cathedral Treasury (*Münchner Jahrbuch der Bildenden Kunst,* n.f., band x, heft, ½, p. 74, fig. 4); an embroidered altar frontal in the Cooper Union Museum (New York, Cooper Union, *Chronicle of the Museum for the Arts of Decoration,* II, no. 1, October, 1949, cover illus.); a glass plaque in the Museum in Schwerin, formerly in the Heiliges Kreuz Kirche in Rostock (Stange, *op. cit.,* I, 119 ff, fig. 117); and a wall painting in the Heiliggeistspitalkirche in Lübeck (Stange, *op. cit.,* I, 120, fig. 116).

[22] Such as a very much defaced wall painting from the Bjorsater church in Ostergotland, now in the National Historical Museum in Stockholm.

[23] Revelations, ch. 10. Quoted in St. Alphonsus Liguori, *Glories of Mary*, trans. from the Italian, New York, Edward Dunigan, 1952, p. 580. The analogy of the sword is used again in the appearance to Birgitta of the Madonna with Simeon and an angel in the church of S. Maria Maggiore in Rome, the Madonna appearing with the large sword, red with blood, which prefigured all her grief (p. 519).

[24] Perhaps the most important of these is a large stained glass window from the Chartreuse of Prüll, now in the Bayrische National Museum in Munich (see *Die Glasgemälde des Bayrischen National Museums*, Munich, 1908, p. 33, now 135-142). There is also a sixteenth century bishop's cope in the Frankisches Luitpold Museum in Würzburg which includes the motif.

[25] *Die Schatzkammer des Aachen Münsters*, pp. 32-33. The artist is here mentioned as an unknown member of the studio of the Master of the Life of Mary and picturesquely called the "Master of the Aachen Cabinet-Door."

[26] *Katalog* Offentlich Kunstsammlung, Basel, 1926, p. 6, no. 20.

[27] In the first ambulatory chapel on the right, unfortunately not illustrated in the Freiburg journal.

[28] Such as a south Netherlands example in Antwerp, see Musée Royal des Beaux-Arts *Catalogue*, Antwerp, 1920, p. 209, no. 548.

[29] In S. Michele in Bergamo, not one of the Lottos and not illustrated, to my knowledge.

[30] In Florus Georgius, *Opera*, Pavia, 1502; Savonarola, *Exposition in Psalmum Miserere*, Pavia, *ca.* 1503; illustrated in Max Sander, *Le Livre à Figures Italien, depuis 1467 jusqu'à 1530*, New York, V. pl. 34.

[31] Lisbon, Museu Nacional de Arte Antiga, *Roteiro das Pinturas*, 1931, pp. 83-84, now 214-219.

[32] Brussels, Musées Royaux des Beaux-Arts, *Catalogue descriptif, Maîtres anciens*, 1949, p. 81, no. 300.

[33] Anvers, Musée Royal des Beaux-Arts, *Catalogue descriptif, Maîtres anciens*, pp. 227-228, nos. 383-389.

[34] Liverpool, Walker Art Gallery, *Catalogue of the Roscoe Collection and other Pictures*, 1928, p. 36, no. 46.

[35] An important example, probably by Bernard van Orley, is in Besançon, see Jeanne Magnin, *La Peinture et le Dessin au Musée de Besançon*, Dijon, 1919.

[36] The panels of the altarpiece are now dispersed, the Sorrows belonging to the Dresden Gallery and the Madonna with the sword to Munich. The reconstruction of the altar is shown in the *Münchner Jahrbuch*, n.f., 1934-1936, band xi, heft 1, ¾, p. 250, fig. 1; p. 255, fig. 5. Before cleaning, the sword as well as the Madonna's halo, had been overpainted: p. 253, fig. 2. See also Munich, Altere Pinakothek, *Antliche Katalog*, 1936, p. 64, no. 709.

[37] One is in the Museum at Sigmaringen (see *Kurzes Verzeichnis der im Staedelschen Ausgestellten Sigmaringen Sammlungen, Frankfort-am-Main*, 1928, p. 8, no. 13a, not illustrated). Another particularly interesting example is an altar in the Cathedral of Crakow in Poland, of four panels, on one side representing four of the Seven Joys of the Madonna, on the other, four of the Seven Sorrows. Here the sword is shown in all four of the Seven Sorrows: *The Presentation in the Temple; Christ Among the Doctors;* the *Crucifixion* and the *Deposition from the Cross*. Since both series of the Joys and Sorrows number seven, it is not unlikely that there were three more panels originally. (See Michel Walicki, *La Peinture d'autels et de rétables en Pologne au temps des Jagellons*, Paris, Société d'édition "Les Belles Lettres," 1937, pp. 23-24, pl. xxxvii.)

[38] The indisputable lack of quality of most of these examples is testified to by Mrs. Jameson, *Legends of the Madonna*, p. 37: ". . . there is no instance from the best period of religious art." Nevertheless, these images in their day undoubtedly had the desired emotional effect. In Alphonsus Liguori, *Glories of Mary*, p. 544, is quoted a story of Father Robiglione's of a youth who prayed daily before such a Madonna of seven swords, and who, after committing a mortal sin, found the image transfixed with an eighth blade. Needless to say, the youth quickly repented and the unwelcome addition disappeared.

[39] Jeremy Taylor, *The Life of Our Blessed Saviour Jesus Christ*, Greenfield, 1796, p. 95.

[40] Quoted in Charles Flachaire, *La Dévotion à la Vierge dans la littérature catholique an commencement du XVII siècle*, Paris, 1916, p. 4.

[41] Goethe, *Faust*, Stuttgart, 1949, p. 97.

SOME HISTORICAL SÈVRES PORCELAINS PRESERVED IN THE UNITED STATES

By PIERRE VERLET

EIGHTEENTH Century Sèvres porcelains, particularly those in *pâte tendre,* have given rise to many forgeries. These forgeries have made collectors suspicious to the extent that they sometimes even question the authenticity of genuine porcelains. Yet the enormous production of Sèvres has left us quantities of beautiful specimens, some of which have an historical background which should be of great interest to the connoisseur. Thanks to the records still extant, we feel that we can identify today some of the most remarkable Sèvres porcelains made at the time of Louis XV and Louis XVI.

In spite of their brevity, the old sales records preserved in the factory's archives permit us to identify some pieces with more or less certitude. These accounts give daily the names of buyers, the amount paid and the type of the article (often under a *nom de forme*). Frequently they indicate the size, the color and sometimes the decoration. All this is very brief and consists, most of the time, of a one-line entry. There are here, however, very useful indications when one brings these accounts together with the letter dates which generally appear on the eighteenth century Sèvres porcelains, along with the two interlaced *LL* of the Royal monogram. In a recent book on Sèvres porcelains,[1] we give examples of the deductions that can be drawn, with more or less certitude according to individual cases. In these few pages we would like to show the help that can be obtained from the Sèvres archives for the knowledge of certain porcelains preserved in the United States. The historical character of the chosen specimens will appear at the same time and may prove to be of great importance. Among the eight pieces mentioned here, the first and the eighth come from the King's Chambers in Versailles.

I

The Wadsworth Atheneum at Hartford owns a fountain decorated with a dolphin (Figs. 1, 2) which was shown at the exhibition of European Porcelains at the Metropolitan Museum in 1949.[2] The letter dates on the two pieces, being separated by a considerable period of time, *C* (for 1755) on the fountain proper and *II* (for 1786) on the basin, allow us to retrace a good deal of the history of this fountain. It belonged formerly to the Lelong and Morgan

Fig. 1. French, Vincennes, Wall Fountain and Cover
Hartford, Wadsworth Atheneum

Fig. 2. French, Sèvres, Basin for Wall Fountain
Hartford, Wadsworth Atheneum

Fig. 3. French, Sèvres, Pot-Pourri en Gondole
The Philadelphia Museum of Art

Fig. 4. French, Sèvres, Mr. Fagon
The Philadelphia Museum of Art

collections. At the end of the nineteenth century Garnier reproduced it as belonging to the Barr collection.[3] The type of this fountain, without being unique, is very rare.[4] Probably only three were made. At the end of 1755 Lazare Duvaux, the famous Parisian merchant of the Rue Saint-Honoré, who was one of the most important customers of the factory (still situated in Vincennes), ordered: "I fontaine, enfans camaieu, chairs, colorées, encadrés. I jatte. 600 1."[5]

Duvaux probably delivered this very fountain on August 29, 1756, to the Dauphin, father of the future Louis XVI, if we are to believe the entry of his daybook:

> "M. le Dauphin. Une fontaine et sa cuvette de porcelaine de Vincennes, peinte en blanc et bleu, la garniture en vermeil. 720 1."[6]

It is easy to infer that the fountain was inherited by Louis XVI or by his aunt Madame Louise. The original basin must have been broken later on, for in 1786, the very year indicated on the existing basin, the Sèvres accounts show the following delivery: "Le Roy, 31 Mai 1786. Une cuvette de fontaine. 192 1. Madame Louise."[7]

The basin did not go with Louis XV's daughter Madame Louise to the Carmel convent of Saint-Denis, where she had gone and where she died a few months later. It remained at Versailles where we find it in an inventory of the small apartments of the King, drawn up on the eve of the Revolution. It appears at this time in the Cabinet de Géographie, on the third floor of the small apartments. We recognize it under the following descriptions: "Une fontaine à laver les mains et sa cuvette de porcelaine de Sèvres, 600 1."[8]

II

We believe that the exceptional character of the *pot-pourri en gondole* (Fig. 3), which entered the Philadelphia Museum through the Rice donation,[9] allows us to identify it in the archives of Sèvres. It bears the letter date *E* (for 1757) and has its counterpart in the Wallace collection.[10] While studying this latter piece, we mentioned that these "deux pots-pourris gondoles, verd, enfans colorés" delivered in 1757 to Lazare Duvaux for the enormous price of 1200 livres each, were sold separately by the famous dealer. Louis XV bought one of them in 1758 to offer it to a princess of Zerbst, probably the mother of the future Czarina Catherine II; the other seems to have belonged to Madame de Pompadour. The identical nineteenth century bronze bases

holding the two vases would indicate that they were, for a while, reunited in one collection during the nineteenth century before finding their way, one to the Wallace Collection, the other to the Philadelphia Museum.

III

The Huntington Art Gallery has three remarkable Sèvres vases with marbled rose background (Figs. 5, 6, 7). They bear the letter date for 1758. They are supposed to have been executed for the Princess Victoria Giovanni de Saponara, wife of the Viceroy of Sicily. The center vase is of a well-known shape. Its model is preserved at Sèvres, and Troude in his selection of models from Sèvres describes it as a "vase à têtes de bouc."[11] The side vases have the shape of a tower. In spite of the difference of date, we believe there is no doubt that this exceptional ensemble corresponds to the following entry:

> Comptant, 7 Mai 1763.
> 1 vase à tête de bouc roze marbré. 1.440.1.
> 2 pots pourris entourré, id. 600. 1.200.1.[12]

This cash deal invalidates in no way the attributed origin of these vases. The cash transaction could have been done through an emissary of the Viceroy or even at the request of the King of Naples and Sicily, Ferdinand IV.

IV

The collection of Mr. Forsyth Wickes is rich in Sèvres porcelains. It was recently augmented by the addition of a *pot-à-oille* from the famous set ordered by Mme. Du Barry. The mistress of Louis XV was, during a few years, a faithful customer of Sèvres. The majority of her purchases were made through the merchant Poirier. The Cabinet des Manuscrits of the Bibliothèque Nationale still possesses part of the accounts of the countess for the year 1771. There is mentioned the set consisting of 322 pieces at the cost of 21,438 livres. It comprised two round *pots-à-oille* and two oval tureens, each one provided with a lid and a large tray (Figs. 8, 9). Their price amounted to 600 livres each. The Du Barry set, with the monogram D in gold and B in polychrome flowers, and with its small blue urns bound together by means of garlands of polychrome flowers, is easy to identify.[13] It is found at the time of the Revolution in the Ministère de l'Intérieur. We do not know when it was sold. A great many of its pieces still exist today scattered all over the world.

The *pot-à-oille* of the Forsyth Wickes collection was part of the Dutasta

Fig. 5. French, Sèvres, Vase San Marino, Henry E. Huntington Art Gallery

Fig. 6. French, Sèvres, Vase San Marino, Henry E. Huntington Art Gallery

Fig. 7. French, Sèvres, Vase San Marino, Henry E. Huntington Art Gallery

Fig. 8. French, Sèvres, Oval Tureen, Cover and Ladle
Newport, Forsyth Wickes Collection

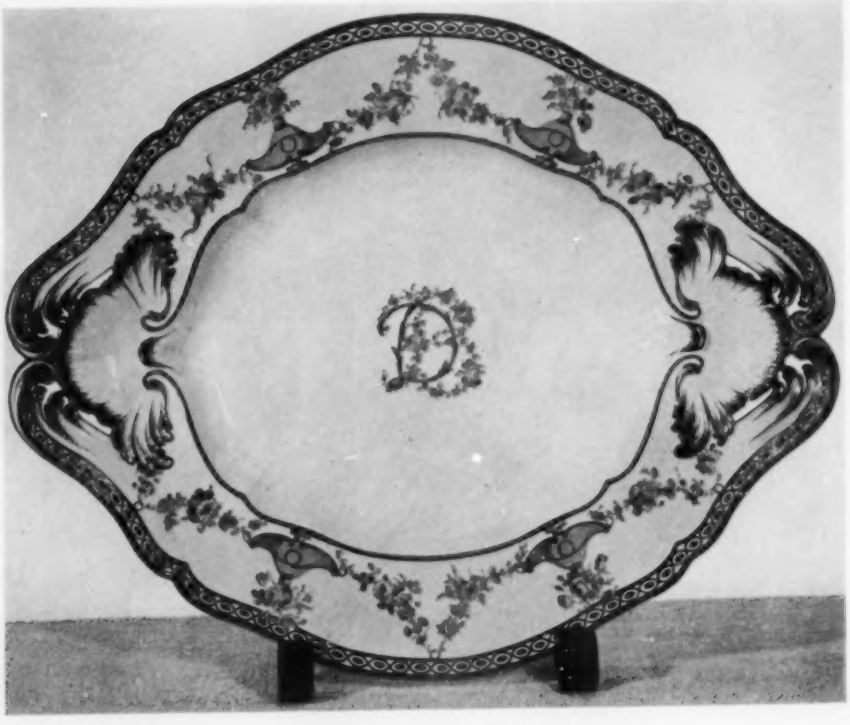

Fig. 9. French, Sèvres, Tray for Tureen
Newport, Forsyth Wickes Collection

sale in 1926. The eighteenth century collection of objets d'art of this French ambassador has remained famous. Later this same piece was sold again at the Hôtel Drouot on December 19, 1934.[14]

We have not found any trace of the spoon in the various sales or in the inventory of the Ministère de l'Intérieur, although Sèvres had made soup ladles.

V

The Kress Foundation, through the acquisition of a large part of the Sèvres porcelains from the Hillingdon collection, obtained two vases with miniature pastorales (Fig. 10). These vases, which bear the letter date *T*, belong to the so-called type "à flacon." The model is still preserved at Sèvres. The shape is rare. A vase of this type, of the same height, with sky-blue background and nautical decoration and bearing the letter date of 1771, came into the collections of the Petit-Palais in Paris, thanks to the donation of Mr. and Mrs. Edward C. Tuck.[15]

The very rarity of those pieces permits us to vouch with a great deal of probability that the two vases of the former Hillingdon collection were delivered in 1772 to Madame Victoire, daughter of Louis XV. A mention on the account books seems to fit them:

> Mme. Victoire. Décembre 1772.
> 2 vases flacons verd pastoralle. 432 . . . 865 1.[16]

VI

To another daughter of Louis XV, Madame Adélaïde, there seems to have been delivered an extremely rare small enameled statuette belonging now to the Philadelphia Museum (Fig. 4).[17] This figurine is identified by the inscription on the base: "Mr. Fagon, chief doctor of Louis XIV." The model had been known of for a long time.[18] The only mention of such a statuette to be found in the archives is the following:

> Mme. Adélaïde, 27 Janvier 1776.
> 1 Mr. Fagon, . . . 144 1.[19]

We do not think that there should be any objection to the attribution of this notation to the Philadelphia statuette. Unfortunately the latter bears no letter date.

VII

When the son of Catherine II, the future Czar Paul I, traveling with his

wife the Princess of Würtemberg under the names of Comte and Comtesse du Nord, came to the Court of France in 1782, the princely couple left laden with presents and acquisitions. The toilet set of the Comtesse du Nord, presented by the French King, has remained famous in the annals of the Sèvres manufacture. Prince Bariatinsky chose for the Comte and the Comtesse du Nord a large number of porcelains. The list has been preserved. Some of these porcelains were sold by the Soviets. The majority of these pieces are to be found today in the United States. Mrs. Horace Dodge's collection contains two vases with green background, decorated with miniatures (Fig. 11). They rest upon gilded bronze bases and do not seem to bear any marks. The type of these vases is called "Paris" among the Sèvres models.[20] We find them in the list of acquisitions made in 1782 for the Comte and Comtesse du Nord:

"1 garniture de 3 vases Paris fond verd mignatures 1.920 1."[21]

VIII

The Museum of Fine Arts in Boston owns two vases (Figs. 12, 13) whose departure from France, we, as a Frenchman regret deeply. They are of exceptional beauty. They came to the United States as early as the Directoire period and were part of the purchases of James Swan, a Boston merchant residing in Paris.[22] These vases were in Versailles in one of the most important rooms of the palace, the Cabinet du Conseil. Here is their description:

> 2 autres vases en porcelaine fond bleu à ornemens dorés, garnis chacun de médaillons dont 2 representent différens personnages et les 2 autres des attributs militaires, garnis chacun de leurs couvercles à pomme de pin. Hauteur totale 25 pouces sur 12 pouces de large, à 2.400 1 . . . 4.800 1.[23]

One must imagine them on the mantlepiece of red and brown marble among the beautiful panelworks of Rousseau, on each side of the Gallien clock, still there today. At the time of Louis XVI two large vases of Mars and Minerva, manufactured at Sèvres and mounted by Thomire, were on either side of the fireplace.[24] The ensemble must have been of an extraordinary beauty. One saw brought together there, some of the finest specimens of French decorative art during the reigns of Louis XV and Louis XVI. It is difficult to find in the Sèvres books the reference to the Boston vases, for between 1783 and 1786, years corresponding to the probable age of these vases, Louis XVI bought from Sèvres so many precious pieces, whose detail is not given, that it is impossible to specify. We think that the description given by the Versailles

Fig. 10. French, Sèvres, Pair of Apple-Green Vases
New York, S. H. Kress Foundation

Fig. 11. French, Sèvres, Pair of Vases
Grosse Pointe, Michigan, Mrs. Horace Dodge Collection

Fig. 12. French, Sèvres, Pair of Vases
Boston, Museum of Fine Arts, Swan Collection

Fig. 13. Reverse of Figure 12

inventory is sufficiently explicit and that there is no reason to question the illustrious origin of these pieces.

A greater knowledge of American collections would certainly permit one to multiply those examples. The United States ordered very little from the Sèvres manufacture during the eighteenth century. It may be that some of the biscuit medallions of Franklin, manufactured in large number from 1778 on, went to America as early as that period. Except in England, the onset of the French Revolution dampened the enthusiasm for Sèvres porcelains. The purchases from the United States became considerable only much later. It is especially during the twentieth century that numerous Sèvres porcelains, notably historic specimens, entered the large American collections and museums in the United States.

[1] *La porcelaine de Sèvres,* Paris, 1954.

[2] C. Louise Avery, *Catalogue* of the exhibition of European porcelain, The Metropolitan Museum of Art, New York, 1949, no. 160.

[3] Edouard Garnier, *La porcelaine tendre de Sèvres,* Paris, n.d., pl. XVII. Comte X de Chavagnac, *Catalogue des porcelaines françaises de M. J. Pierpont Morgan,* Paris, no. 83, pl. XXIII-XXIV.

[4] Pierre Verlet, *La porcelaine de Sèvres,* pl. 20.

[5] *Arch.* Sèvres AQ. 1, f° 119.

[6] *Livre-journal de Lazare Duvaux,* Paris, 1893, II, 293.

[7] *Arch.* Sèvres AQ. 10, f° 49 v°.

[8] Inventory B.

[9] "French porcelain in the collection of Mrs. Hamilton Rice," The Philadelphia Museum of Art *Bulletin,* March, 1944, no. 37.

[10] Verlet, *op. cit.,* pl. 25.

[11] Albert Troude, *Choix de modèles de la Manufacture Nationale de porcelaine de Sèvres,* Paris, 1897, pl. 84.

[12] *Arch.* Sèvres, AQ. 3, f° 123 v°.

[13] Verlet, *op. cit.,* pl. 73.

[14] Dutasta sale, G. Petit Co., 3-4 June, 1926, no. 81 (anonymous sale, Hôtel Drouot, December 19, 1934, no. 62).

[15] No. 110 in the *Catalogue.*

[16] *Arch.* Sèvres, AQ. 5, f° 43.

[17] Collection of Mrs. Hamilton Rice, cat. no. 55.

[18] *Les œuvres de la Manufacture Nationale de Sèvres.* I, *La sculpture de 1738 à 1815,* pl. 16, no. 299, where the model is indicated as being from Le Riche and dating back to 1774. Chavagnac et Grollier, *Histoire des Manufactures françaises de porcelaine,* Paris, 1906, p. 340, mention the same statuette in *porcelaine dure* bearing the date 1847.

[19] *Arch.* Sèvres AQ. 6, f° 67 v°.

[20] Troude, *op. cit.,* pl. 115.

[21] *Arch.* Sèvres AQ. 8, f° 181.

[22] Howard C. Rice, "Notes on the 'Swan Furniture,'" Boston Museum of Fine Arts *Bulletin,* June, 1940, pp. 43-48.

[23] Inventory B.

[24] Verlet, *op. cit.,* pl. 89.

JOHN SMART, MINIATURE PAINTER—1741(?)-1811: HIS LIFE AND ICONOGRAPHY

By ARTHUR JAFFÉ

I

JOHN SMART the elder has been described by the late Basil Long as "one of the greatest miniaturists of the English School"[1] and by the late Dr. G. C. Williamson as "the most important of the miniature painters of the eighteenth century";[2] more recently Mr. Raymond Lister wrote of John Smart: "He is unsurpassed in the whole of the eighteenth century either in his portrayal of character or in sheer honest representation—in true nobility the works of John Smart are in a class of their own";[3] and Mr. Graham Reynolds wrote: "The miniatures of John Smart are esteemed by many collectors as ardently as those of Richard Cosway and some even seek to give him a higher place."[4]

It is not my purpose to canvass the respective merits of Cosway and Smart as artists but only to note the points of contact in their lives.

Cosway, the son of the headmaster of Blundell's school, Tiverton, where he was educated, was baptised at Oakford, Devonshire on November 5, 1742.[5] His memorial in St. Marylebone Church, London, records his death on July 4, 1821, age eighty years, pointing to birth in 1741 or 1742.

Smart is alleged "to have been born near Norwich on May 1, 1740, and died on the anniversary of the same day seventy years later."[6] In fact he died on May 1, 1811, aged sixty-nine years according to his tombstone,[7] and in his seventieth year in the obituary notice in the *Gentleman's Magazine,* again pointing to birth in 1741 or 1742. His place and date of birth, his baptism and his parentage, have not been traced, in spite of much research, and the same applies to his sister Mrs. Deborah Wright, to whom Smart left an annunity of £60 by his Will.

A John Smart, admitted to St. Paul's school on November 10, 1749, age eight, whose father, unnamed, was a barber in Little Britain, London, may have been the future miniaturist, but neither the school Register[8] nor the records of the three parishes covering Little Britain throw further light on this possibility.

In 1754 the Society of Arts, which recently celebrated its bi-centenary,

instituted prizes for drawings by boys and girls under fourteen years of age; in January, 1755, the first award was divided between Richard Cosway, age twelve, and John Smart, age eleven.[9] Smart's drawing of a river god is still preserved by the Society, as is his winning drawing of 1756, when age twelve.

Both boys were apprenticed in 1755 to William Shipley, secretary to the Society, Cosway on August 19 and Smart on September 23; but neither their ages nor parents are noted in the Apprenticeship Book in the Public Record Office. Both boys continued to compete for the Society's prizes for some years.

The difference in their ages is confirmed by the entry in Farington's MS Diary in the Royal Library, Windsor,[20] for on August 5, 1809, Smart told Farington that he was one year younger than Cosway, that Cosway was sixty-seven (not sixty-nine as is wrongly stated in the Grieg edition[10]) "but Cosway would have it believed he is younger than that age." While it is therefore not possible to fix their respective dates of birth precisely, I think Mr. Reynolds is mistaken in placing Smart's birth between May and August, 1741; I believe it took place in 1742 or 1743.

Smart exhibited with the Society of Artists, of which he became a Fellow in 1765 when it was incorporated by Charter, from 1762 (the missing *Self-Portrait*) until 1783 (George, Prince of Wales, also missing). He became a director of the Society in 1771, vice-president in 1777—the date of the *Medal* (Fig. 1), and president in 1778.

On March 22, 1774, Smart and some fourteen other Fellows, including Thomas Jones (see *post*) agreed upon a penalty of £100 not to exhibit elsewhere for three years; this was directed against the Royal Academy, founded in 1768. Cosway exhibited at the Academy in 1770, but Smart did not until 1797, after his return from Madras, when his Society had ceased to exist. Long, Williamson, and Reynolds state that Smart exhibited at the Academy from 1784. I disagree. The John Smart who exhibited two pictures (not miniatures) at the Academy in 1784 did so from Davies Street and not Berners Street (Smart's address from 1775); he must have been one of the many other John Smarts (possibly the one of Ipswich) in regard to whom there is the greatest confusion in catalogues and compilations made from them by Algernon Graves.[11, 12]

The oft repeated statement that Smart was a pupil of Daniel Dodd, made by Redgrave,[13] was apparently based on a crayon sketch of a group of roses, exhibited in 1770, at the Free Society of Artists by "Master Smart—pupil of Daniel Dodd." As Smart had then been painting miniatures for some ten years

and was some twenty-eight years old and a prominent Fellow of the incorporated Society, the statement is ludicrous.

More astonishing is the belief of Dr. Williamson that Smart was a pupil of Cosway. When inspecting Cosway's letters to his wife at the Dame Inglesi Convent at Lodi in 1895, Williamson[6] found in them references to teaching "good little John" and "honest John Smart" but omitted to observe the dates of these letters and ignored the fact that Cosway was only married in 1781. In spite of my endeavors over many years I have not been able to inspect or to get copies of Cosway's letters. They are said to be no longer at Lodi and may have been sold by the Convent to America. If so, I hope the owner will disclose them. As far as I can judge, they must have been written while Smart was in Madras, and the pupil may well have been John Smart, Junior, born *ca.* 1776, as suggested by Long.[14]

According to Williamson,[6] followed by Sir William Foster[15] and Reynolds,[4] Smart was a member of the strict religious sect of Sandemanians. In 1941 I examined the records and registers of that Society from 1766 to 1778 and from 1783 onwards, preserved at their Meeting House at 3 Highbury Crescent, London, and found no Smart among their members. When I communicated this to Dr. Williamson he maintained, from information received in 1903, that if Smart was not a member of the sect he worshiped there. Be that as it may, it is clear from what follows that Smart did not adopt the Sandemanian objection to second marriages.

In the recently published *Memoirs of Thomas Jones (1742-1803)*[16] he describes the death from consumption of Mrs. William Pars on June 6, 1778, and her burial at midnight outside the walls of Rome. This event is also recorded in a letter, now in the Royal Academy, from James Northcote, R.A. to his brother, and also in Stephen Gwynn's book on Northcote,[17] where the lady is described as "the wife of one Parr."

Jones continued, "The lady was the wife of John Smart, a high spirited and handsome girl whom he had picked up at one of the Bagnios about Covent Garden. She had a taste for Poetry and Elegant Amusements . . . He was a Muckworm . . . and as his brutal appetites were sufficiently satiated he treated her with rude neglect . . . engaging Pars as Cavalier servantes . . . to attend Mrs. S. at her country lodgings while he was busy at home making his fortune. Is it to be wondered at that under such circumstances an attachment should have taken place?"

William Pars (1742-1782),[1] having received a small pension of £60 from

Fig. 1. Medal, molded by Joachim Smith and cut by John Kirk (diam. 1⅜"), ca. 1777

Fig. 2. JOHN SMART, *Self-Portrait ca. 1783 London, Arthur Jaffé Collection*

Fig. 3. JOHN SMART, *Self-Portrait (6¼" x 4¾"), 1793 H. A. Machen Collection*

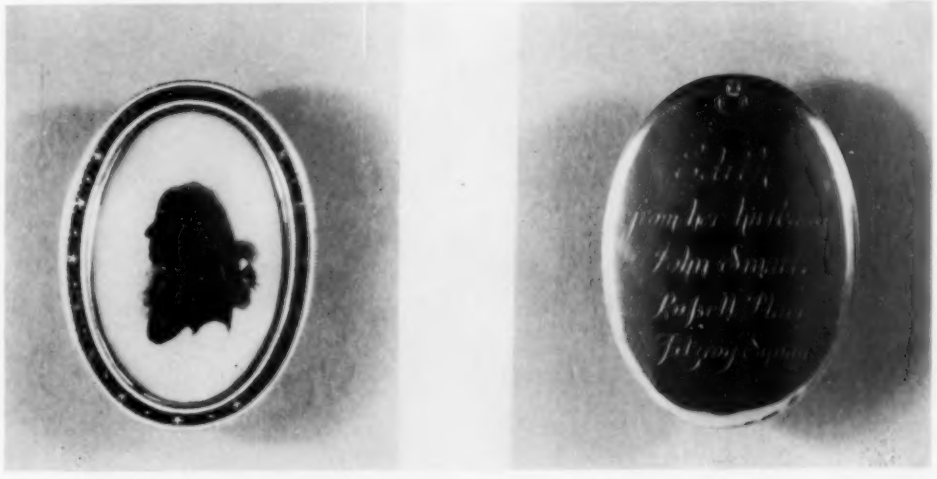

Fig. 4. Profile Silhouette on Ivory (1¾" x 1⅛"), ca. 1800 Mrs. H. Burton Jones Collection

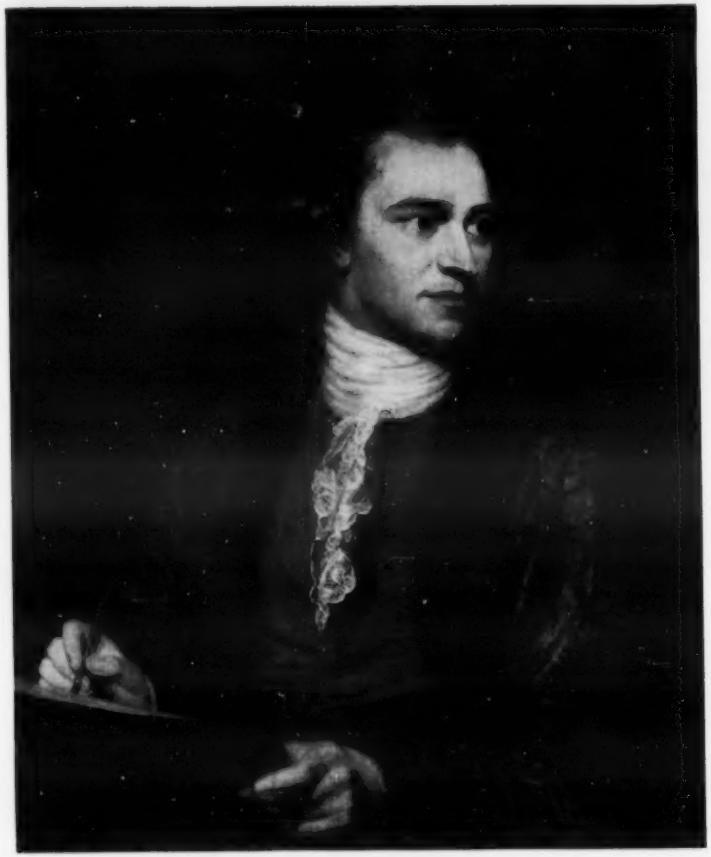

Fig. 5. RICHARD BROMPTON, *Portrait of John Smart (30¾" x 25¼"), ca. 1780*
Kansas City, Mr. and Mrs. John Starr Collection

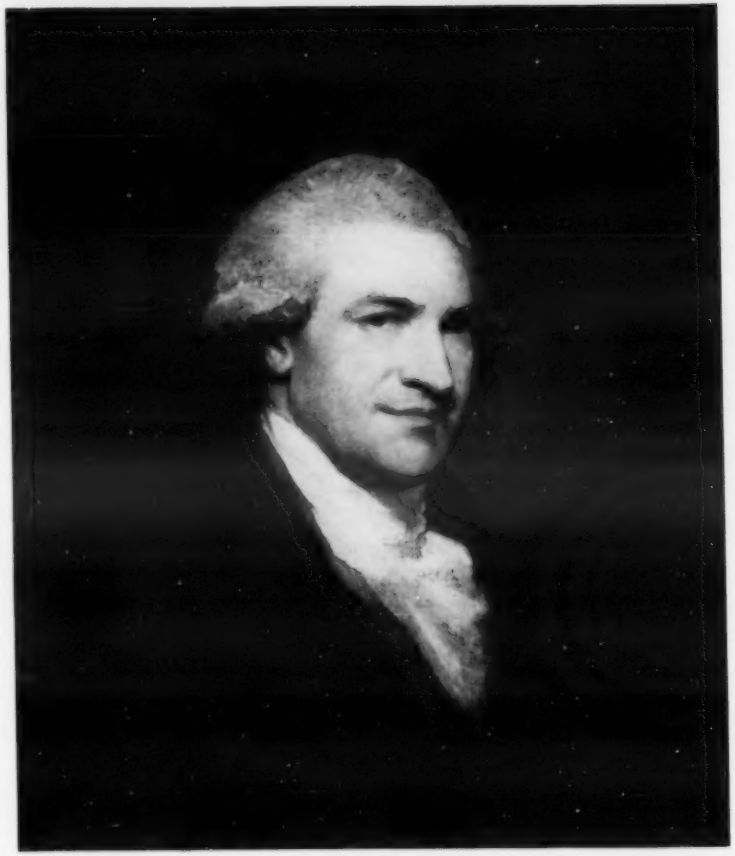

Fig. 6. GILBERT STUART, *Portrait of John Smart (24" x 20"), ca. 1783*
Omaha, Joslyn Art Museum

the Dilettanti Society to study in Italy, left for Rome, no doubt with the lady, in October, 1775, for he took with him a letter of introduction from Horace Walpole to Sir William Mann dated October 23, 1775. Walpole again wrote to Mann on November 14 that Pars was detained in Paris, having lost his portmanteau and with it everything he had in the world, between Calais and Paris. Jones left England for Rome on October 15, 1776, arriving on November 27, and met the couple there. Jones further states that Smart waited only for sufficient evidence to substantiate a criminal process against Pars and for that purpose cultivated Jones' acquaintance before he set out for Italy, and after his arrival in Rome kept teasing him with letters on the subject.

These letters from Smart have unfortunately not been preserved, but as an action for criminal conversation must have failed if the allegation that Smart induced the misconduct was true, I am far from satisfied that Jones' description of Smart's character is accurate and not biased; the more so as in July, 1779, Jones started living with his landlady's daughter, by whom he had two illegitimate daughters, and Pars boarded with him. Furthermore, the value of Jones' testimony on Smart's character is not enhanced by Jones' confession (p. 141) "I must own too, that I was guilty of a few *innocent* impostures—by making imitations of my old master Wilson, and Zuccharelli—which passed among our connoisseurs at some of the public sales for originals—but this trade of imposition was not suffered to last long, from the jealousy of certain persons, whose province I had, by these means, infringed upon."

About 1775 Smart formed a connection with one Sarah Midgeley, of whom nothing is known except that she became the mother of John Smart, Junior, about 1776, and Sarah about 1781. This appears from guardianship proceedings in the Chancery Court, 1790, based on letters from Smart in Madras asking the Court to appoint Robert Bowyer[1] as guardian of his infant children in place of the two guardians he appointed before leaving England in 1785. Unfortunately these letters are not in the Court records, but it is clear that Smart was dissatisfied with the school, Mrs. Cresswell's of Boston Road, Brentford, which the guardians had selected for Sarah. Robert Bowyer, Smart's former pupil and then miniature painter to the Royal family, was appointed in their place. It seems to me that Smart was as good a father to his natural children as to those of his first and last marriages.

By his first marriage he had a son, painted in 1765, and illustrated by Williamson (pl. XXIV)[6] and in Asplund's *Wicander Collection* (vol. II, pl. 74). This son, born *ca.* 1762, probably died young, for he looks sickly.

Then came two daughters: Anna Maria, who accompanied Smart to Madras and married Robert Woolf in 1786; and Sophia who followed them to Madras and married Lieut. (afterwards Lieut. Gen.) John Dighton in 1790.[15] Sophia died in childbed in June, 1793, age twenty-three, so she was born *ca.* 1770. Mrs. Woolf died in Clifton in 1813, age forty-seven, so she was born *ca.* 1766. It follows that when Mrs. Smart eloped with Pars she left her girls, age about nine and five, to their father's care, and it may well be that this circumstance accounted for Sarah Midgeley.

Smart arrived in England in November, 1795, with Mrs. Woolf, her six children, the youngest of whom had been born on St. Helena on the way home, and John (the son of Sophia), of whom in 1804 Smart drew a charming sketch on paper endorsed "John Dighton aged eleven years born at Muticore [a hundred miles north of Madras] June 4th 1793, and my grandson and painted by me J. Smart."

Hereafter he appears to have married Edith, to whom he gave the silhouette (Fig. 4) when they lived at Russell Place, probably *ca.* 1799. Dr. Williamson[6] gives her maiden name as Vere without indicating where he learned it; I have failed to trace her marriage or death, both of which must have taken place between 1795 and February 14, 1805, when Smart, described as a widower, married Mary Morton at St. Marylebone Church. Mary was twenty-one on February 14, 1804, according to Smart's endorsement on a pencil drawing in the possession of one of their great-grandchildren.

According to Farington's *Diary*[10] of February 11, 1810, Smart "settled £100 a year upon his daughter (Sarah) who retired from his house and left him to live with his young wife, who seems to be a well disposed woman and has brought him to habits of regularity in attending divine service."

Their one child, John James Smart, was born on October 7, 1805, "a very fine sunshine afternoon" according to Smart's entry in his wife's prayer book. He died on September 26, 1870, and could not have been the Smart who, according to Redgrave[13] and Long,[1] committed suicide in 1856.

John Smart, Junior, continued to live at 2 Russell Place until he sailed for Madras in the *Asia,* where he arrived on March 30, 1809, and died on June 1. His father had paid Captain Tremenhere 200 guineas for his passage a month before the *Asia* sailed.[19] Junior exhibited a pencil drawing of himself at the Royal Academy in 1808 and also made a corresponding etching; he may have been the Smart who was a candidate for associateship in 1808 and 1809 but got no votes. While Dr. Williamson states that Junior was almost as clever as

Fig. 7. JOHN SMART, *Portrait of Thomas Hearne, ca. 1783*
Stockholm, National Museum

Fig. 8. JOHN SMART, *Self-Portrait ($3\frac{3}{8}$" x $2\frac{3}{4}$"), 1797*
London, Victoria and Albert Museum

Fig. 9. JOHN SMART, *Self-Portrait ($1\frac{1}{2}$" x $1\frac{1}{8}$"), 1783*
London, Arthur Jaffé Collection

Fig. 10. JOHN SMART, *Self-Portrait ($2\frac{3}{4}$" x $2\frac{3}{16}$"), 1802*
The Cleveland Museum of Art, Edward B. Greene Collection

Fig. 11. ROBERT SMIRKE, *The Conquest, ca. 1796*
London, William King Collection

Fig. 12. Detail of Figure 11

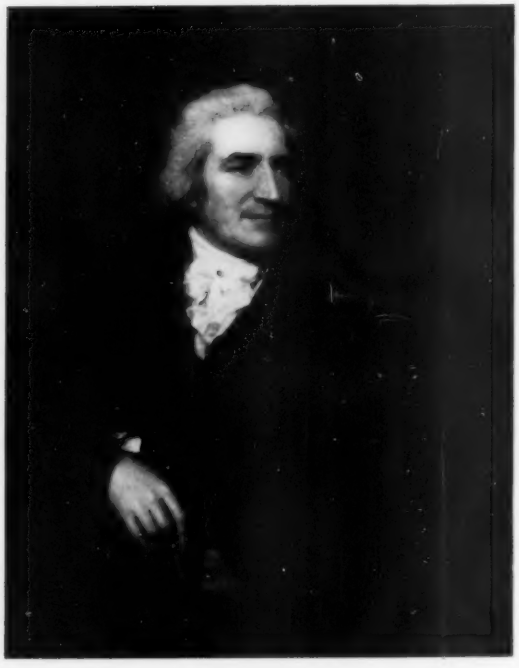

Fig. 13. Portrait of John Smart (35¼" x 27¼"), ca. 1800
London, National Portrait Gallery

his father, and Long that he was weaker, I have come to the conclusion that in the best of his work he only copied portraits by his father, or had his father's assistance in producing them.

Junior's Will, dated August 6, 1808, from 2 Russell Place, left all his property to his sister Sarah Smart and she proved it in February 12, 1810, as a spinster of Charlotte Street (a continuation of Russell Place). I have been unable to trace when she died (see note on Fig. 6).

Farington's MS Diary in the Royal Library[20] has numerous entries recording that Smart in 1798 took a prominent part with other artists, including his friend Robert Smirke, R.A., in the formation of the St. Pancras Association Volunteers when an invasion by Napoleon was feared. The yellow waistcoat depicted in the National Gallery portrait (Fig. 13) and the *Self-Portrait* of 1802 (Fig. 10) indicate his Whig leanings.

On the above evidence, and in spite of Thomas Jones' statement that "Smart was a man of the most vulgar manners, grossly sensual, and greedy of Money in the extreme," all of which I doubt, I submit that he was a good citizen and supporter of the Society of Artists to which he was faithful,[18] as well as a good husband and a good father and grandfather.

His obituary notice in the *Gentleman's Magazine,* 1811, p. 599, records his philanthropic and hospitable principles as well as his deserved reputation as an artist. His work has been described as most noble and dignified, and this, I suggest, indicates that he had nobility and dignity of character. As the late Philip Guedalla wrote in his foreword to the *Iconography of the First Duke of Wellington:* "His letters carefully preserved at the Public Record Office may tell us what the Statesman wrote. But his portrait and his residence, if they survive, will tell us a good deal more about the kind of man who wrote it."

Letters of Smart, except two formal ones to the East India Company, we have none; his last residence has been turned into offices, so his portraits, herein illustrated, must speak not only for his eminent accomplishments as an artist but for his character as a man.

[1] Basil Long, *British Miniaturists, 1520-1860,* London, 1929.
[2] *Bryan's Dictionary of Painters,* 5th ed. London, 1903.
[3] Raymond Lister, *The British Miniature,* London, 1951.
[4] Graham Reynolds, *English Portrait Miniatures,* London, 1952.
[5] Dr. G. C. Williamson, *Richardson Cosway, R.A.,* London, 1897.
[6] *Ibid., The Miniature Collector,* London, 1921.
[7] F. T. Cansick, MS. *Monumental Inscriptions at St. Pancras Town Hall.*
[8] R. B. Gardiner, *Admission Register, 1748-1870, St. Paul's School,* London, 1884.
[9] Sir Henry Truman Wood, *History of the Royal Society of Arts,* London, 1913.
[10] James Grieg, *Diary of Joseph Farington, R.A.,* London, 1922-1928.
[11] Algernon Graves, *The Royal Academy of Arts, A Complete Dictionary of Contributors,* London, 1900.
[12] *Ibid., The Society of Artists of Great Britain,* London, 1907.
[13] Samuel Redgrave, *A Dictionary of Artists of the English School,* London, 1878.
[14] Basil Long, "John Smart, Miniature Painter," *Connoisseur,* April, 1926.
[15] Sir William Foster, *British Artists in India, 1760-1820,* Walpole Society, vol. XIX, Oxford, 1931.
[16] *Memoirs of Thomas Jones, 1742-1798,* Walpole Society, vol. XXXII, London, 1951.
[17] Stephen Gwynn, *Memorials of an 18th Century Painter, James Northcote,* London, 1898, pp. 158-160.
[18] W. T. Whitley, *Artists and their Friends in England, 1700-1799,* London and Boston, 1928, I, 245-247.
[19] Ledgers of Smart's account, starting in 1802, with Messrs. Coutts, Bankers, London, which I have been allowed to inspect by the courtesy of the Directors.
[20] Farington's MS Diary at Windsor Castle, which I have been graciously permitted to inspect, contains 12 entries regarding Smart not reproduced in the Grieg edition of 1922-1928.

II

ICONOGRAPHY OF JOHN SMART, MINIATURIST

(*Self-Portrait* in crayons exhibited at the Society of Artists in 1762, "The First Attempt." Present location unknown.)

Fig. 1. Medal, 1⅜ inches diam.; plain reverse; molded by Joachim Smith and cut by John Kirk, probably from a self-portrait sketch *ca.* 1775. Listed by Col. M. H. Grant in his *Catalogue of Medals since 1760* under year 1777. This date is also given by R. W. Goulding on *Welbeck Abbey Miniatures,* Walpole Society, IV, 50.
I know of two silver medals, one engraved on reverse "September 22, 1798," which may commemorate Smart's unidentified second marriage to Edith Vere (see Fig. 4), and a number in bronze, one of which is engraved on reverse "Sarah Neale, 1795." John Kirk also cut a corresponding intaglio seal in carnelian which may be one of those exhibited by him at the Society of Artists in 1777 and 1778. The seal, 1 x ¾ inches, is now in the possession of a great-great-grandson of Smart.

Fig. 2. Self-Portrait on paper, unsigned and undated, but the costume is similar to that worn by George, Prince of Wales, exhibited at the Society of Artists in 1783, engraved by Salliar and now untraced. The sketch for that miniature belonged to Her Late Majesty Queen Mary.

Fig. 3. Self-Portrait in pencil on paper, 6¼ x 4¾ inches. Signed J. S. 1793, i.e., Madras. Collection of H. A. Machen, Esq., Gloucestershire.

Fig. 4. Profile silhouette on ivory, 1¾ x 1⅛ inches. Blue, white and gold enamel frame engraved on the back:

Edith
from her husband
John Smarte
Russell Place
Fitzroy Square

The dates of Edith's marriage to Smart and her death have not been traced. Smart lived in Russell Place in 1799. The silhouette was loaned by the late Francis and Minnie Wellesley to the Victoria and Albert Museum in 1913, and is described in their hand list, published in 1914, as by Mrs. Beetham, 1799, and as the only existing portrait of John Smart.

In the Wellesley sale (Sotheby's, 1920) the rare medal (Fig. 1) is also mentioned and the profile is attributed to J. Miers. It was described and illustrated in the *Connoisseur* of April, 1926, by the late Basil Long as representing Smart but probably not by Miers. It bears an undated label in the handwriting of the late H. Burton Jones "probably painted by himself." It is now in the collection of his widow. There is no clue inside the frame to indicate artist or sitter. I think it is by Isabella Beetham, a competent profilist, but the profile is so unlike Smart's that it must, I think, represent some relation of Edith's, possibly her father. Smart would be likely to have given his wife a miniature self-portrait.

Fig. 5. Canvas, 30¾ x 25¼ inches. Exhibited at Society of Artists 1780, as "Portrait of an Artist." Identified by the late William T. Whitley in *Artists and their Friends in England 1700-1799* as by Richard Brompton, then president of the Society, and described in the *Morning Advertiser,* May 4, 1780, as "an excellent likeness." Smart was president of the Society in the preceding year when no exhibition was held. Sold at Christie's, December 17, 1936, and now in the collection of Mr. and Mrs. John Starr, Kansas City.

Fig. 6. Canvas, 24 x 20 inches. Sold at Sotheby's, June, 1934, as by Sir Joshua Reynolds, but attributed by Messrs. Agnew and the late William Sawitsky to Gilbert Stuart, and now in the Joslyn Art Museum, Omaha. Stuart could only have painted it between 1782 and 1785 when Smart sailed to Madras for ten years. This picture was a gift to John Smart's son by his third marriage, John James Smart, born 1805, by Edward Smirke, who stated it was among the effects of his sister Mary Smirke and formerly belonged to her friend Sarah Smart. John James accepted it gratefully as "a very correct and pleasing representation of my father" although he then had in his possession the portraits numbers 1, 2, 5, 8, 10 and 13.

In my opinion it depicts a much older man than shown in contemporary, well-authenticated portraits of John Smart, but if it is of him, Stuart singularly failed to portray the keen and vigorous man Smart then was, and continued to be after his return from Madras in November, 1795.

Fig. 7. In 1783 Smart exhibited at the Society of Artists "A miniature of an Artist on a card," signed J. S. but undated, and it was exhibited at the Royal Amateur Art Society in 1904 as "Portrait of the Artist"; illustrated in color as such in Karl Asplund's sumptuous *Catalogue of the Wicander Collection,* now at the National Museum,

Stockholm. It was identified as of Thomas Hearne, the landscape painter, by William T. Whitley, *op. cit.*, and I confirm that identification from a sketch of Hearne by George Dance, R.A.

Fig. 8. *Self-Portrait* on ivory, 3⅜ x 2¾ inches. Signed J. S. 1797. Sold at Christie's November 26, 1937. Collections: the late G. H. Kemp, who exhibited it at the Louvre, 1938; Victoria and Albert Museum, London. Illustrated: *Burlington Magazine*, May, 1938, by Ralph Edwards; *The British Miniature*, 1951, by Raymond Lister; *English Portrait Miniatures*, 1952, by Graham Reynolds.

Fig. 9 (enlarged) *Self-Portrait* on ivory, 1½ x 1⅛ inches. Signed J. S. 1783. Exhibited: (1) Scottish Print Club, 1928, by the late John R. Menzies, who called the sitter William Rankine Allan for no discoverable reason; (2) Royal Academy First 100 Years Exhibition, 1951-1952, as John Smart by present owner Arthur Jaffé. A replica of this *self-portrait*, signed J. S. 1786 I, belongs to the Reverend Howard A. L. Grindon, Cleveland, Ohio, a descendant of the artist.

Fig. 10. *Self-Portrait* on ivory, 2¾ x 2-3/16 inches. Signed J. S. 1802. Dark blue coat, yellow waistcoat. Exhibited: Victoria and Albert Museum, 1939, by the late W. H. Bose, Smart's great-grandson. Collections: Robert H. Rockliff, London; Mrs. Samuelson, Exeter; and now Edward B. Greene Collection, Cleveland Museum of Art, Ohio.

Self-Portrait on ivory, 2¼ x 1⅞ inches. Signed J. S. 1803. Replica of that of 1802 but slightly smaller. Given in gratitude to the Red Cross, London, by a refugee whose name was not recorded, and now in my collection. I hope the former owner is alive and will communicate its history to me, at 59 Putney Hill, London, S. W. 15.

Figs. 11 and 12. In 1796 Robert Smirke, R.A. exhibited at the Royal Academy a picture on canvas, 14 x 17 inches, entitled *The Conquest*, representing a scene from the farce *Taste* (1752) by Samuel Foote. Smart and Smirke then lived close together near Fitzroy Square and I suggest that Smart may well have posed as "Mr. Carmine, the artist," for his friend Smirke; the profile resembles that of Smart and he is wearing the reddish fur-trimmed cloak shown in Brompton's portrait (Fig. 5).

A painting on panel, 14 x 17 inches, corresponds to the Academy picture. It was shown at the Art Treasures Exhibition, 1857, at Manchester and belonged to Sir George Beaumont. It now belongs to Noel Langley, Esq., London. Figure 11, on canvas, belongs to William King, Esq., London, and was shown at the Royal Academy again in 1951-1952, and at the Arts Council Exhibitions, 1953. The detail profile (Fig. 12) is from that picture.

Fig. 13. Canvas, 35¼ x 27¼ inches. Very dark green coat with lighter collar and yellowish waistcoat. Right arm rests on the top of a chair; an unidentified sketch of a lady is on the seat. It was recently acquired from a great-grandchild of Smart by the National Portrait Gallery, London, and is undoubtedly a very fine portrait, probably painted *ca.* 1800, i.e., between Figures 8 and 10. It has tentatively been attributed by the Gallery to the work of F. L. Abbott (1760-1803), of which they have many examples, but the drawing of the hand and the composition of the lower part of the picture, in neither of which Smart excelled, suggests to me that it may well be a unique attempt by Smart at a self-portrait in oil.

THE "BALANCE DES PEINTRES" OF ROGER DE PILES

By JOHN STEEGMAN

THE current strong interest in Seicento painting has probably extended the life of the long-popular word "eclectic," despite Mr. Denis Mahon's condemnation of it.[1] That condemnation, perhaps a just one, is of the word's use as a convenient label for pictures in which formal motives are borrowed from the works of other artists. Used, as it is, as a descriptive term of style analysis, the term is admittedly vague and confusing. In Mr. Mahon's words, "there is no general style or school to which it can reasonably be attached." We see the word "eclectic," and we apply it at once to a certain type of Seicento painting. We imply, or most of us perhaps do, those post-Carracci painters who, by borrowing motives from several masters at once, hoped to achieve Academic correctness. We do not as a rule, however, apply the term to pre-Carracci painters who may also borrow freely. In other words, eclectic is not in itself a true style-definition but is used rather as a label for a form of Academism; historically limited in time; aiming at correctness by summing-up selected aspects of the past; not creative but synthetic, a fusion of certain stated qualities which characterize certain admired Masters. For that particular phase of Seicento painting, "eclectic" is undeniably a useful descriptive term.

Against Mr. Mahon's condemnation we must balance its positive use by Professors Anthony Blunt[2] and E. K. Waterhouse.[3] The latter observes that the term "eclectic" is too colorless for Annibale Carracci, thereby accepting the term as a stylistic label. It seems reasonable to suppose that art historians will continue to apply the word to followers of the Carracci as a convenient signpost for the bridge between Mannerism and the Baroque; or, as I see it, between Mannerism via the Carracci Academism to the full, classic Academism of Mengs and Batoni.

Whether or no "eclectic" be permissible as a term in style-criticism, it is surely applicable to that form of aesthetic assessment popular in the late seventeenth century, especially associated with Roger De Piles and, slightly earlier, with Charles Dufresnoy. The latter's long didactic poem in Latin, *De Arte Graphica,*[4] established rules for the correct composition of a picture founded on an analytical examination of the "best" painters and, by combining certain qualities from each, presenting both the painter and the critic with

what De Piles called "d'infaillibles." By this highly rationalized system of picking and choosing, the painter could hope to produce a correct (therefore good) picture, and the critic to recognize one when he saw it.

De Arte Graphica was translated into French, and annotated, by Dufresnoy's friend Roger De Piles, and published in Paris in 1668. It was translated into English by Dryden in 1695. Dryden's Introduction to his edition contains a long quotation from Bellori[5] and thus, as Professor Blunt says, marks the arrival in England of Bellori's, as well as Dufresnoy's, theories on the Ideal. De Piles' own *Cours de Peinture par Principes* was published in the English translation in 1706. The selective rationalization of Dufresnoy was carried further by De Piles, and the theories of De Piles were, in turn, developed and expanded by Shaftesbury a few years later, in 1712. Not only was Shaftesbury concerned, like De Piles, with rules for "forming a Right judgment on the Works of the Painters"; not only was he concerned with the "What do I like?" but he went further and examined the "Why do I like?" While Dufresnoy and De Piles were the didactic critics, Lord Shaftesbury, no doubt using Bellori and Dryden as starting points, went much further than any of them into speculative philosophy. In his Preface to "The Letter Concerning Design," Shaftesbury insists on the Fine Arts as being a branch of philosophy, speculative rather than didactic, the "why" rather than the "what."[6]

All the same, Shaftesbury's aesthetics, however speculative, were based on extreme rationalization, on a *reductio ad regulam* reminiscent of Dufresnoy himself. As is well known, Shaftesbury commissioned the painter Paul de Mattaeis to paint for him that much depicted subject, the *Judgment of Hercules*. The form of presentation was dictated by Shaftesbury, the philosopher; de Mattaeis, the artist, had no say in the matter. This, as has been recently pointed out,[7] could reduce the artist to the level of a mere technician, a fear entertained at the time by Falconet but rejected by Diderot. Shaftesbury, in laying down his own rules for a Right Judgment, his *infaillibles,* arrived at his canon of the Correct by the combination of certain elements to be found in the work of certain masters. We go straight back to Dufresnoy and forward again to De Piles. The line leading from Dufresnoy and Bellori to Shaftesbury is slightly divergent from that leading from them to De Piles, but they both have the same two ends: a Correct performance and a Correct judgment. Both are to be achieved by the nice selection and assessment of qualities to be found in the works of other painters. Observation of nature has little or nothing to do with the matter or the manner.

This brings us to Roger De Piles and his very peculiar system of aesthetic assessment on an eclectic system. It is permissible to suspect that De Piles (like Dufresnoy) is among those writers who are better known by name than by actual acquaintance with their works, except by specialized students of the late Seicento. It may, therefore, be worth while to examine his *Balance des Peintres*[8] as an interesting example of thorough-going seventeenth century systematic criticism. Mr. Mahon, discussing this[9] says, "By asking how many influences constitute 'eclecticism,' how simultaneous they must be to qualify, and such-like questions . . . we soon reach a *reductio ad absurdum*." He adds in a footnote, "We soon begin to approach that regrettable blemish on the excellent record of Roger De Piles, the notorious *Balance des Peintres*." De Piles' system of compiling his *Balance* may be absurd in our eyes, but it reflected contemporary currents of taste, and it was to remain influential for a long time to come; echoes are to be heard even in Reynolds' *Discourses*. It is therefore not without its importance for an understanding of late seventeenth century aesthetic thought and criticism. Based though it is on an entirely personal and arbitrary system of assessment, the *Balance* does nevertheless give us a useful guide to late seventeenth century French preferences and tastes.

De Piles explains his system thus:

> Quelques personnes ayant souhaité de sçavoir le degré de mérite de chaque Peintre d'une réputation établie, m'ont prié de faire comme une Balance dans laquelle je misse d'un côté le nom du Peintre et les parties les plus essentielles de son Art dans le degré qu'il les a possédées; et de l'autre côté le poids de mérite qui leur convient en sorte que ramassant toutes les parties comme elles se trouvent dans les Ouvrages de chaque Peintre, on puisse juger combien pèse le tout.

So there it is, a complete system, *infaillible* so long as the personal authority of Roger De Piles survived; which was not, perhaps, very long.

Having selected the painters who, in his opinion, had an "established reputation," De Piles then classified the "essential elements" in their art. These were Composition, Drawing, Color and Expression; explaining the last, he says: "Ce que j'entens par le mot d'Expression, n'est pas le caractère de chaque objet, mais la pensée du coeur humain." In assessing the relative merits of each painter, De Piles took twenty as the maximum in each of those departments. He was a perfectionist. "Le vingtième," he said, "est le plus haut et je l'attribue à la souveraine perfection que nous ne connoissons pas dans toute son étendue. Le dix-neuvième est pour le plus haut degré de perfection que nous connois-

sons, auquel personne néanmoins n'est encore arrivé. Et le dix-huitième est pour ceux qui à notre jugement ont le plus aproché de la perfection." The maximum, therefore, is a theoretical eighty, never to be attained by the human spirit; the possible maximum of seventy-six was still out of reach; the actually attainable maximum was seventy-two, on the basis of a possible eighteen in each of the four departments. No painter, in the estimation of De Piles, had yet achieved this. The highest were Raphael and Rubens, with sixty-five each; the lowest were Giovanni Bellini and Lucas van Leyden with twenty-four each. De Piles' tabulation, giving only the totals of the four "departments" combined, is as follows:

1.	(Raphael	65	13.	(Albani	44
	(Rubens			(S. del Piombo	
2.	Le Brun	60		(P. del Vaga	
3.	(The Carraci	58		(Pordenone	
	(Domenichino			(Salviati	
4.	(Van Dyck	55	14.	(Guercino	42
	(Vanius			(Lanfranco	
5.	(Correggio	53	15.	(Diepenbeck	41
	(Poussin			(Palmagiov	
6.	Titian	51	16.	(Volterra	40
7.	Rembrandt	50		(Jordaens	
8.	(Leonardo	49		(Perugino	
	(G. Romano		17.	(Giorgione	39
	(Le Sueur			(Zuccarro	
	(Tintoretto		18.	(Michelangelo	37
9.	(Holbein	48		(Parmigianino	
	(P. da Cortona		19.	Dürer	36
10.	(Barrocci	47	20.	Guido Reni	34
	(Otho Venius		21.	(Bassano	31
11.	(Primatticcio	46		(Pourbus	
	(Teniers		22.	S. Bourdon	30
12.	(Del Sarto	45	23.	Caravaggio	28
	(Veronese		24.	Palma Vecchio	27
			25.	(Giovanni Bellini	24
				(L. Van Leyden	

There are several surprises in this highly personal table of precedence. One would naturally expect anyone of De Piles' generation, and for many generations to come, to give Raphael the pre-eminence, but it is unexpected to find Rubens rated as his equal. This clearly indicates that De Piles was trying to judge each painter on his own merits, and was not influenced by his preference for the classic over the baroque. The very high place of Le Brun is natural

enough, since De Piles was writing in the Paris of Louis XIV; but the relatively high placing of Rembrandt at that date is remarkable. De Piles gives Rembrandt very high marking for his color and composition, but for *dessein* he gives him a lower marking than for anyone else in his list except Daniele da Volterra. Poussin would have ranked equal with Raphael and Rubens had not De Piles marked him as low as possible for his *coloris*. The inclusion of Sébastien Bourdon, though low in the list, is interesting since the Le Nains are excluded. The occasional classical and learned references in Bourdon's genre pieces no doubt won him his place among the Correct, whereas the peasant pre-occupation of the Le Nains was in bad taste. The relative positions of Giorgione and Titian are rather bewildering, since we do not know on what materials, if any other than the Castelfranco altarpiece, he based his estimate of the former. And why should Bellini take so low a place? Of all the painters listed by De Piles, he receives the lowest marking for composition (Pourbus alone excepted, being ranked equal with Bellini in this department). For *Expression,* Bellini receives a zero, sharing that startling distinction with Jacopo Bassano, Palma Vecchio and, of all painters, Caravaggio. Those most favored by De Piles for *Expression* are Raphael, Rubens, Domenichino and Le Brun; for *Coloris,* Jacopo Bassano, Sebastiano del Piombo, Giorgione, Holbein, Jordaens, Caravaggio, Palma Vecchio, Pordenone, Rubens and Rembrandt; for the same element, the lowest are Giulio Romano, Michelangelo and Le Sueur. De Piles, having said "Le dix-huitième est pour ceux qui à notre jugement ont le plus aproché de la perfection," awards this marking of eighteen to Guercino and Rubens for *Composition,* to Raphael for *Dessein,* to Giorgione for *Coloris* and to Raphael again for *Expression.*

De Piles is evidently well aware that his system of assessing a painter's work may be severely criticized. Nevertheless he maintains that the system itself is sound and that he is qualified to apply it. "J'avertis," he states, "que pour critiquer judicieusement il faut avoir une parfaite connoissance de toutes les parties qui composent l'ouvrage . . . car plusieurs jugent d'un Tableau par la partie seulement qu'ils aiment . . ." Even this, he seems to feel, is insufficient defence; a little more protesting is necessary. He explains, therefore, that his "essential elements" of painting are themselves composed of differentiated parts in which any one painter may not be equally gifted. "Par exemple," says De Piles, "la *Composition* résulte de deux parties; de l'Invention et de la Disposition." A painter may be able to devise all the objects demanded in a good composition, but he may not know how to arrange them to good effect. *Dessein*

also is a divided element, since it involves both Taste and Correctness, and a painter may well possess *Goût* while lacking *Correction,* or may possess both in different degrees. Therefore, "par la compensation qu'on en doit faire, on peut juger de ce que vaut le tout."

Having thus defended his systematic principle, De Piles felt it desirable to defend his selection of those painters whose reputation he considered to be established. As the list shows, he includes no Flemish painters except Rubens and Van Dyck, and no Dutch except Rembrandt, Diepenbeck and the Italianate Otho Venius. He admits, however, that the Flemish School has included many of the best-known painters who have represented truth to nature with extreme fidelity and have possessed an excellent sense of *Coloris,* "mais parce qu'ils ont eu un mauvais goût dans les autres parties, on a cru qu'il valoit mieux en faire une classe séparée," which, incidentally, De Piles does not supply. No "early" painters qualify for the approval of De Piles, nor for that of Dufresnoy, nor of Shaftesbury, nor even, much later, of Reynolds. The earliest master in De Piles' list is Giovanni Bellini; otherwise the Quattrocento is represented only in its last quarter by Perugino, and in its last decade by Dürer.

All this may seem regrettably pointless in our eyes. But our eyes are not those of the late seventeenth century. If we seriously wish to understand what a critic of another age was getting at, we must try to identify ourselves, as far as we can, with the general intelligent thought of that age rather than with the exceptional. De Piles represents the former, not the latter. He is entirely of his time and place, and even his lapses are typical. If the Ideal were attainable, as was believed then and for another hundred years, it could only be achieved by establishing some rule of Taste, or of the Correct. Many attempted it, though few went so far as De Piles. Some are all for Raphael, he says; some for Michelangelo, others for the Carracci; some prefer "le Dessein" above everything, others Grace, others again Expression. "Que ferons-nous donc," he asks, "de toutes ces idées vagues et incertaines?" The answer is in the title of his book, *Cours de Peintures par Principes.* If you try to establish principles, you must logically also try to apply them.

It is only fair, in conclusion, to quote De Piles in his own defence. "J'ay fait cet essai," he says on the first page of the *Balance,* "plutot pour me divertir que pour attirer les autres dans mon sentiment. Les jugements sont trop differens sur cette matière, pour croire qu'on ait tout seul raison." Even De Piles realized how fallible his, or anyone else's, *infaillibles* could be.

[1] Denis Mahon, *Studies in Seicento Art and Theory,* 1949, p. 227.

[2] Anthony Blunt, *Artistic Theory in Italy,* 1940.

[3] Ellis K. Waterhouse, *Baroque Painting in Rome,* 1937.

[4] Begun during Dufresnoy's stay in Rome, between the mid-1630's and 1653, and published soon after his death in 1668.

[5] Giovanni Pietro Bellori, *Le Vite de' Pittore,* 1672. Bellori and Dufresnoy were close friends, as later were Dufresnoy and De Piles.

[6] Third Earl of Shaftesbury, *Notion Concerning the Judgment of Hercules,* published in French, Paris, 1712. For a short analysis of this see a paper by the present writer, *College Art Journal,* Spring, 1950.

[7] *Journal of the Warburg and Courtauld Institutes,* XV (1952), 227, note 481. For Diderot's opposing view see *ibid.,* p. 222.

[8] The final section of his *Cours de Peinture.* The edition used here is that of 1708.

[9] Mahon, *op. cit.,* p. 227.

SHORTER NOTES

SPACE SCULPTURE AND THE WORK OF NORBERT KRICKE

By JOHN ANTHONY THWAITES

EVERYONE here talks about *l'espace,"* said Antoine Pevsner in Paris some time ago. "Most of them don't know what they mean themselves. Space isn't anything in sculpture. It is made something by whatever is surrounding it. The Eiffel Tower, for example, isn't sculpture because space flows through it without ever getting Form."

The general interest for space in sculpture now is indisputable. It has attracted masters of the most opposing trends. Moore started off a quarter-century ago from mass and truth-to-material. He has worked through, via the celebrated holes and his stringed pieces, after some detours to works like the *Two Standing Figures,* where the plastic and the spatial are interwoven inextricably. Giacometti began with a secret, claustrophobic, Kaffka-like conception. But in his later work, as Mr. Ritchie puts it, he gives "a surrealist's complex, organic answer to the constructivists' airy geometry" with figures which "imply the . . . loneliness of modern man in a space that has overnight taken on a fearful atomic dimension."[1] In the postwar generation the new trend is dominant. The United States,[2] Great Britain[3] and Paris, too, have seen the young sculptors take space as at least an equal partner.

This is inevitable, it may be. Art, after all, is an interpretation of the universe. And modern physics, culminating in Einstein's Unified Field Theory, has left nothing but the rhythmic structure of an unbroken space-time continuum. It is the same in actual experience, beginning with the railway and ending with supersonic flight. As Professor Giedion put it: "In order to grasp the true nature of space the observer must project himself through it."[4] Pevsner, Gabo and the constructivists first saw all this, now more than forty years ago. Their findings then came almost parallel with those of science and technology. It

Fig. 1. NORBERT KRICKE, *Nude (1949)*

Fig. 2. NORBERT KRICKE, *Drawing (1952)*

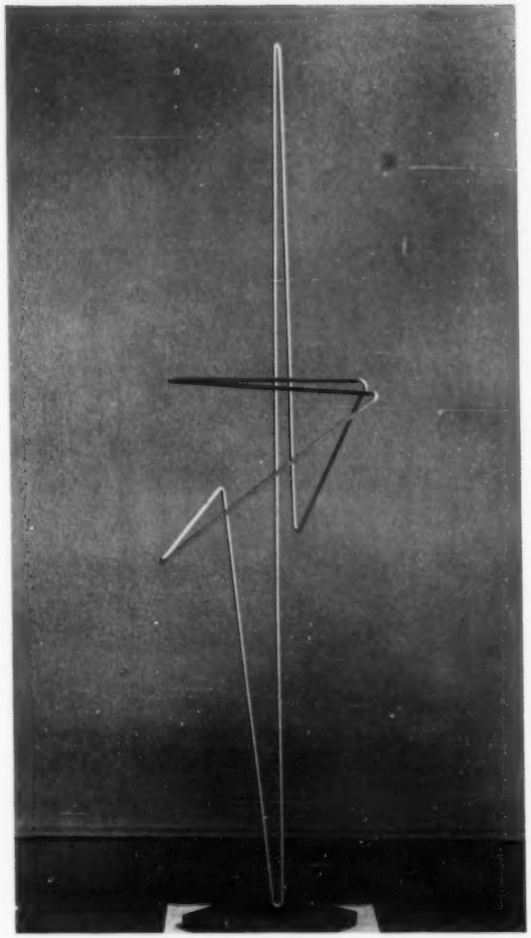

Fig. 3. NORBERT KRICKE, *Space-Time Structure (1953) (Steel rod, 2.20 m., off-white)*

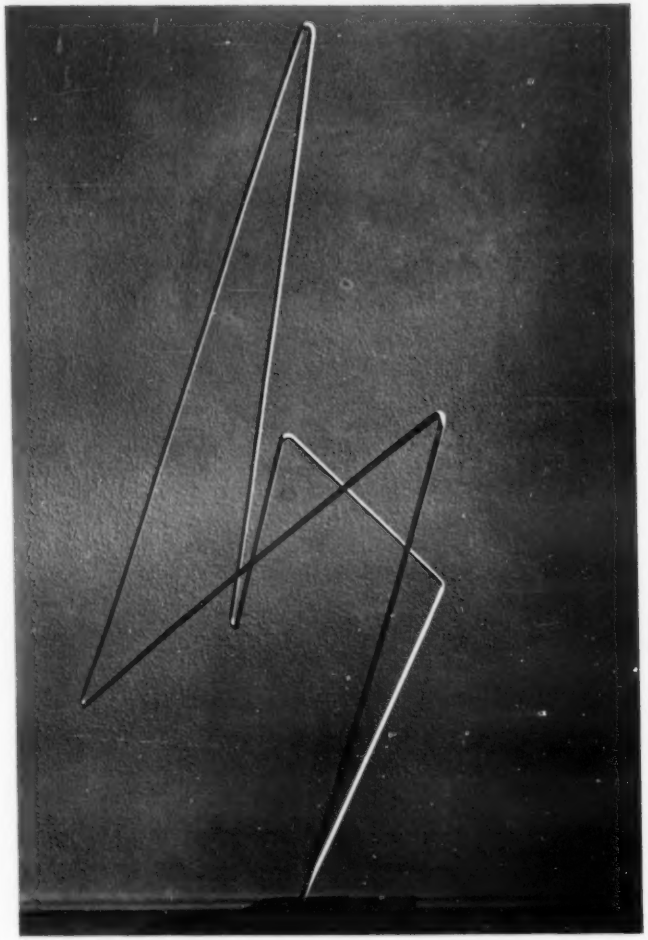

Fig. 4. NORBERT KRICKE, *Space-Time Structure (1953) (Steel rod, 1.50 m., white)*

might seem therefore that contemporary sculpture is a great constructivistic victory. But meanwhile the position has changed.

Sir Herbert Read has said of Gabo's sculpture that "although the vision . . . is derived from modern physics, the creative construction is not scientific but poetic."[5] That is true. But Gabo was the spearhead of a long thrust into the unknown. The Everest he reached has an unearthly beauty, but still it is lonely, isolated, cold. Those who come after him must widen the terrain, increase the range of human reference. To imitate constructivism now is to produce the new academism Charles Estienne has lately pointed to.[6] Some sculptors like Reg Butler have achieved this broadening by turning back and re-interpreting the old tradition of the human figure. But this is using space, in substitute for volume, as an element in a construction. It does reflect the general trend, but in its essence it is not so different from older sculptors, with their mass-space counterpoint. With all its qualities, as an interpretation of the space-time continuum it is not adequate.

This leads on to the second problem: the material frame. Only by means of it, as Pevsner said, can space be given a significance for art at all. And if four-dimensional space-time is the solitary element, that is the structure we must grasp. "Art does not render the visible, it renders visible," said Klee. The colorless, soundless, impalpable world which lies beyond our perceptions must now be made available to empathy; but the material means which the artist employs must disappear, or else they will negate his ends. This was the purpose of Gabo and of Moholy-Nagy in their use of celluloid, of glass and plexiglass, to fix their planes but let the light run through. But that was tied to the constructivist idea. "Le principe constructiviste," wrote Gabo, "conduit les arts plastiques au domaine de l'architecture."[7] The architectural principle, however much it may be modified, is unavoidably a static one. Therefore I think, in the long run, it too could not be adequate as a symbol for the new view of space.

Dynamic sculpture, then? The mobiles of Alexander Calder seem to solve the problem. But giant though he be, I think there is misunderstanding here. "Form had been reduced to its geometrical basis," recounts Mr. Sweeney of Calder's development, "motion had followed suit . . . He had come from the naturalistic to the abstract."[8] But first of all, the movement of the mobile works is physical. Therefore it is tied down to its own actual speed, unable then to symbolize or to interpret any other. Second, it is either uncontrolled or else mechanical. Therefore it cannot have dynamic form, as in a dancer's figure,

for example. The movement, in fact, is naturalistic because it is natural, neither translated into a medium nor given Form. This is not a criticism of the artist or his work. Movement is the connecting link which gives these compositions their temporal flow. But in itself it is without significance.

* * *

Some such ideas and difficulties, it may be, have lain behind one branch of the postwar development, the so-called "wire-sculpture." One finds it with Lippold, Lassaw, David Smith in the United States, as a part of the work of Robert Adams and Paolozzi in Great Britain and all of that of Hans Uhlmann and Norbert Kricke now in Germany. Specific cases are always the best, and the one chosen here is the last-named, a thirty-year-old Rhinelander.

Norbert Kricke was a wartime flier, saved by the regulation which exempted from active service those who were the last survivors of their families. He started studying at the Berlin Academy only in 1945. But his development as a figure sculptor was unusually rapid, and in his home city of Düsseldorf he soon became well known. Opposed to abstract art, Kricke tried hard to get into the figure new ideas of space and time. A drawing of the period shows well how far the frame was stretched before it burst. When the change came it was in his character that it came overnight and totally. Only in scale was the development a slower one. Starting with wire-structures a few inches high, his recent works include some in steel rod of upwards of ten feet.

Kricke has tackled first the last of the problems reviewed above; that of dynamic Form. Hans Hartung remarked once: "With us, when two lines cross it doesn't mean 'in front of' and 'behind' alone, it means 'before' and 'after' too." In just this way, then, Kricke's work is realized. Motion takes Form as structural rhythm and fuses with the space it passes through. This rhythm can rise to the equivalent of any speed, theoretically, up to that of light. If their movement were physical, I suspect that many of these works would not be visible at all! In others where, as in Gabo, the architectural verticals and horizontals dominate, movement slows down to a vibration and space changes correspondingly. The sculptor's mind is moving in all four dimensions simultaneously. His vitality fuses them in one continuous life.

This idea is so new that it is not easy at once to grasp. Here it is helpful to turn back to Kricke's drawings. These are of two main kinds: doodle-like arabesques on the one hand and on the other rectilinear grids running unbroken right across the paper. A moment's thought will show to what they

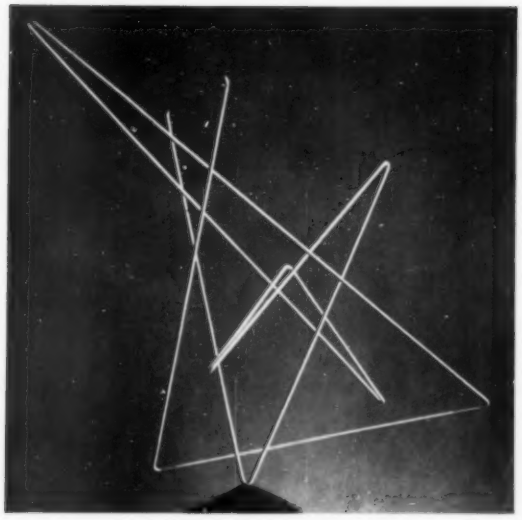

Fig. 5. NORBERT KRICKE,
Space-Time Structure (1953)
(Steel rod, 60 x 50 cm., white)

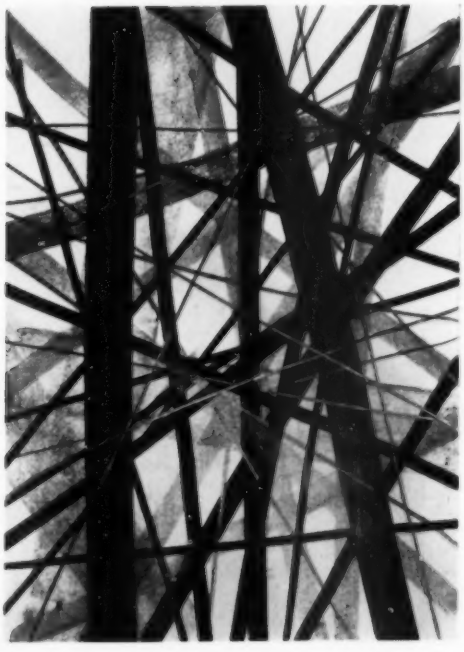

Fig. 6. NORBERT KRICKE,
Drawing (1953)

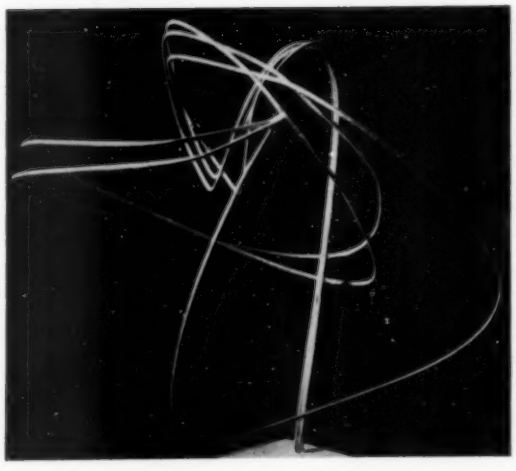

Fig. 7. NORBERT KRICKE,
Space-Time Structure (1953)
(Iron wire, 20 cm., white)

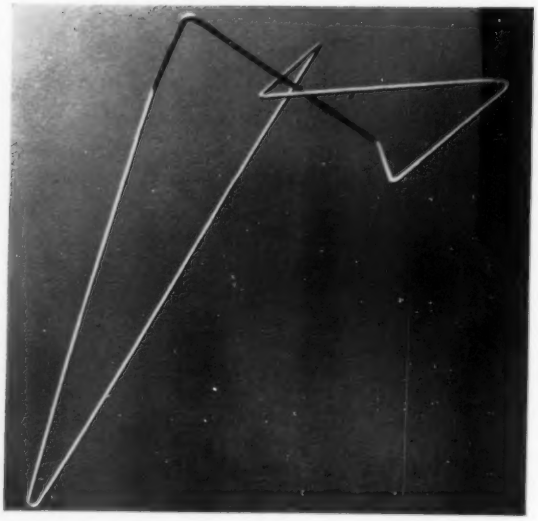

Fig. 8. NORBERT KRICKE,
Space-Time Structure (1953)
(Steel rod, 80 cm. x 1 m., white)

Fig. 9. NORBERT KRICKE,
Space-Time Structure (1953)
(Steel rod, 2.50 m., light yellow)

Fig. 10. NORBERT KRICKE,
Space-Time Structure (1953)
(Iron wire, 18 cm., green)

correspond in life-experience. The first are movement forms, or paths of motion. Each drawing makes up a closed element, within which line creates the space that it moves through. The second type are products of the moving eye. Space here is undefined, conceived of just as by the physicist "as relative to a moving point of reference."[9] They are, incidentally, the nearest thing to actual experience of flight which I have seen.

So far, it seems to me, Kricke's space-time structures overcome the difficulties of the new conception. How far do they then widen out the frame of reference? The artist, after all, is not concerned exclusively with supersensual things. Just as with religious artists of another period, the bridge of sense is necessary too. And here there is often an interesting ambiguity. A structure which from the one point of view looks like a high speed photograph of revolutions, has from another the strongest likeness to a flower form. Again, a looping rhythm out in space was to a celebrated pianist "a little melody"; but to one less specialized it has quite obvious references to the plant and insect worlds. A zig-zag structure when turned slowly brings up vivid memories of sailing boats in the wind, while looked at laterally it has the poise of a just-settling gull. This is a strange return to sensual life, compared with the constructivists and abstract art between the Wars. It is as though the artist, hitting basic rhythms of existence, re-creates out of them the natural world they underlie.

There is another side, though, to the frame of reference: that of man himself. The universe within is not of less value to the artist than all the cosmos outside. Here one is struck by the near parallel which many of the curvilinear structures make with the surreal arabesque of Ernst. (Perhaps they even go behind him to the lyrical line of the *Jugendstil,* of *Art Nouveau.*) These pieces have all the organic, mythological and slightly horrifying quality, the jungle-magic of the underworld below our consciousness. Of the zig-zags each has a separate personality: aggressive, gay, ambiguous—but always other than the fine cool anonymity of the constructivists. The contemporary artist is simply a generation later on. He is not a poetic mathematician but a man who has the cosmos in his belly. His gaze turns inward now to find it there. Analysis gives way to synthesis and art becomes once more a branch of contemplation. Man is himself a fragment of the universe and all his intuitions of reality merge finally in one.

There still remains one problem we have posed, the overcoming of materiality, the disappearance of the frame. This difficulty with the wire-sculptors

is quite plain. If they stick to the wire or metal rod, it will indeed fade out in light. Nothing but a glimmer will remain. But—rhythm and the space-time structure will go too and there remains a fugitive drawing-in-air. Yet if the sculptor introduces volume elements, as Butler does, his work becomes a construction in skeleton with space as counterpoint. Here Kricke attempts a solution in which, as far as I know, he is alone among his kind. He uses color.

"A red volume remains red regardless of the light,"[10] observes Laurens of his own polychrome—and that is equally true of a line. At the same time, with the right tone, it can deprive the wire or rod of its materiality. The structures become arabesques of pure color, glow red or glitter white or gleam with yellow, like fluorescent tubes but without their vulgarity. What does this do for the rhythms on which so much depends? Somewhere there is certainly a correspondence, mathematical in kind, between the wave length of the color and the space-time rhythm of the piece. Some day perhaps someone will work it out. Meanwhile what matters is that the artist can find it now by intuition. For the result must be exact. Small differences of tone make polar opposites. The fastest seems to be a pure white, flashing like an electric flame. Yet off-white, color of a weathered marble, is the slowest one, used with the architectural pieces we have seen. There is another kind of difference too, linking the rhythm with the feeling-tone. An atmospheric yellow corresponds with an airy, mounting flicker of the line; while a full-bodied cadmium gives off a menacing flash like a gun. In any case the effect is confirmed by contraries: a tone which is wrong in the pace is quite enough to wreck a piece.

Color also helps to broaden out the frame of reference. It has all nature in it, from the dusy white of the dynamic flower to the small plant melody in its organic green. Color transmits the full sense of vitality and makes the seer's act of empathy far easier than any wood or metal surfaces could do. Because it carries human feeling, it makes more vivid the sense of a personality in each one piece. The whole cycle of re-creation, which brings the sensible and human world out of the underlying rhythms which compose it, depends at least for its transmission very largely on this element.

* * *

About a branch of art which is so new and the work of an artist still so young one can make no evaluation yet. But at the least it offers correspondences, both with the other arts and with our new view of the universe, which one cannot see elsewhere at present.

[4] A. C. Ritchie, *Sculpture of the 20th Century*, New York, p. 33.
[5] Ritchie, *op cit.*
[6] Cf. "Notes on Some Young English Sculptors," *The Art Quarterly*, XV (1952), 234.
[7] Siegfried Giedion, *Space, Time and Architecture*, Cambridge, 1949, p. 356.
[8] Herbert Read, *The Philosophy of Modern Art*, London, 1952, p. 233.
[9] Charles Estienne, *L'Art Abstrait: est-il un Académisme?*, Paris, Editions de Beaune.
[10] Quoted in C. Giedion-Welcker, *Modern Plastic Art*, Zurich, 1937, p. 132.
[11] J. J. Sweeney, *Alexander Calder*, New York, 1943, p. 34.
[12] Giedion, *op. cit.*, p. 356.
[13] Quoted in Ritchie, *op. cit.*, p. 43.
N. B. Figures 3, 4, 8 and 9, photographs E. M. Czako, Munich.

A CONTEMPORARY COMMENT ON GUSTAVUS HESSELIUS

By FREDERICK B. TOLLES

CONTEMPORARY references to Gustavus Hesselius, the early Swedish-American painter (1682-1755) are so few—and those few so threadbare from constant repetition—that one greets with pleasure any new scrap of documentation, however trifling. When the source is one of the painter's sitters and one of the most distinguished Americans of his time; when, moreover, the passage in question helps us determine the date at which the artist settled in the community where he did his most mature work and tells us something of his reputation in that community, even a mere scrap takes on genuine significance.

In 1733 James Logan, Chief Justice of Pennsylvania, wealthy retired fur merchant, statesman, and scholar, received from England portraits of his brother Dr. William Logan of Bristol, and his wife. He acknowledged the gift on May 31, 1733, expressing regret that he could not respond in kind:

> We have a Swedish painter here, no bad hand, who generally does Justice to the men, especially to their blemishes, which he never fails shewing in the fullest light, but is remarked for never having done any to ye fair sex, and therefore very few care to sitt to him[.] nothing on earth could prevail with my spouse to sitt at all, or to have hers taken by any man, and our girles[,] believing the Originals have but little from nature to recommend them, would scarce be willing to have that little (if any) ill treated by a Pencil the Graces never favour'd, and therefore I doubt we cannot make you the most proper Return for so obliging a Present.[1]

A few comments may be added. There seems little reason to doubt that the "Swedish painter" is Hesselius. He had been in Philadelphia earlier, having arrived in 1712, bearing a letter of recommendation from Logan's friend and employer William Penn. In 1719 he had moved to Queen Anne County, Maryland. He is generally supposed to have returned to Philadelphia "somewhat prior to 1734."[2] This letter shows that he was settled and his reputation established there by May of the previous year.

The reluctance of Logan's wife to have her portrait painted arose from a religious scruple. She was a pious Quaker, and Quakers generally shunned the fine arts as "worldly."[3] A Quaker town would hardly seem a likely place for an artist to flourish, but by 1733 the influence of the Friends was beginning to wane in Philadelphia. It is amusing to note that the amanuensis who wrote out the letter for the aged and crippled Logan was one of his daughters—one of those girls who had so "little from nature to recommend them." No doubt her stern Quaker father felt it would be salutary for her to have to transcribe the unflattering words. But one may note that within a few years Logan himself had his portrait done by Hesselius (Fig. 1).[4] Perhaps his knowledge of the Swedish painter's frank realism, his harsh honesty, overcame whatever Quaker scruples Logan may have felt against allowing his features to be reproduced on canvas.

[1] Logan Letter Books, IV, 331, Logan Papers, Historical Society of Pennsylvania.

[2] Christian Brinton, *Gustavus Hesselius, 1682-1755*, Philadelphia, 1938, p. 11. I mention here, since the detail seems to have escaped Hesselius scholars, the fact that even earlier, on January 23, "Mr. Hesselius" had had a book bound at Benjamin Franklin's shop. *Account Books Kept by Benjamin Franklin*, ed. George S. Eddy, New York, 1928, p. 40. Later, under date of June 13, 1734, there are charges against Hesselius for "binding a book of Pictures" and "4 Swede books." *Ibid.*, p. 41.

[3] See Frederick B. Tolles, *Meeting House and Counting House: The Quaker Merchants of Colonial Philadelphia*, Chapel Hill, 1948, pp. 129-30.

[4] This portrait, now in the Historical Society of Pennsylvania, is attributed to Hesselius by William Sawitzky. *Catalogue Descriptive and Critical of the Paintings and Miniatures in the Historical Society of Pennsylvania*, Philadelphia, 1942, pp. 96-97.

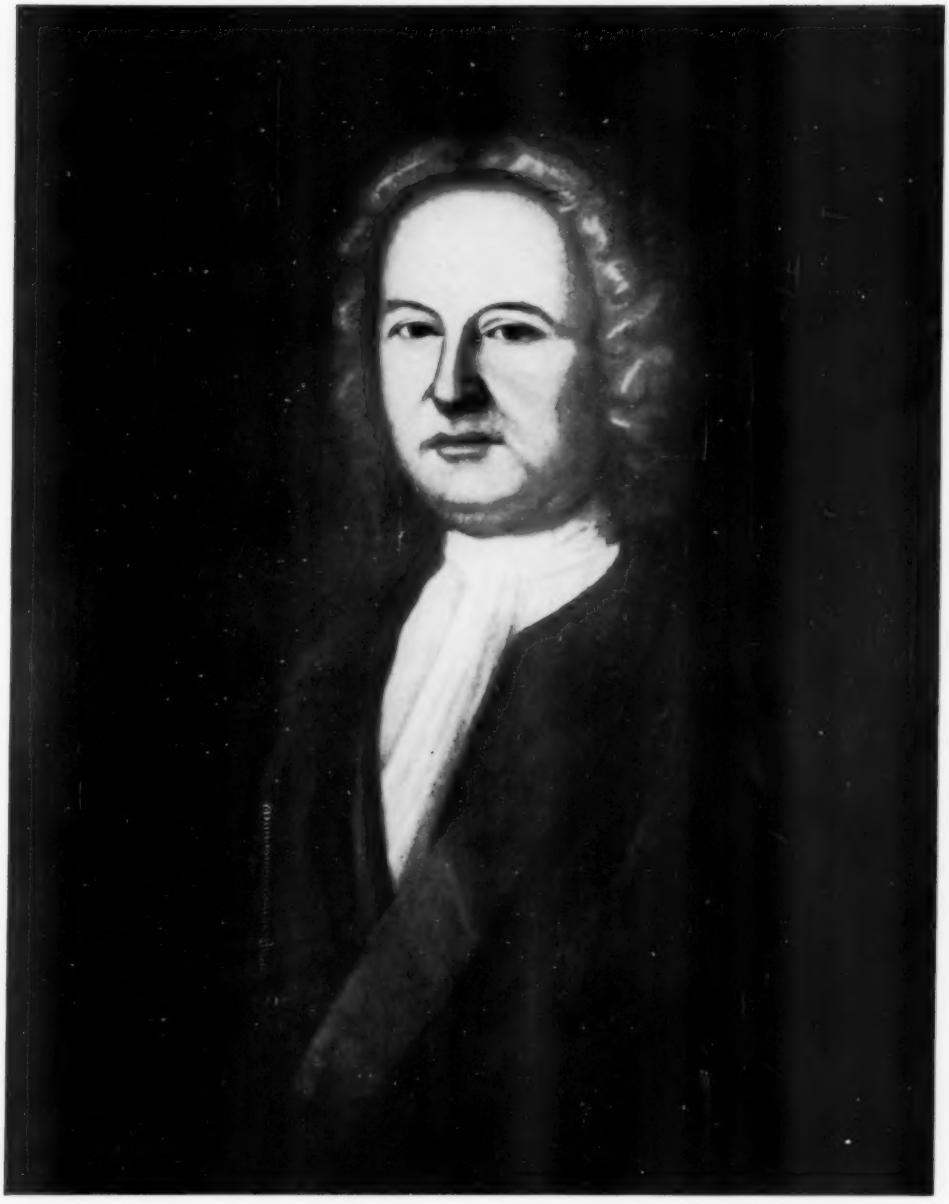

Fig. 1. GUSTAVUS HESSELIUS, *James Logan*
Philadelphia, The Historical Society of Pennsylvania

Fig. 1. FRANCESCO GUARDI, *Eighteen Figures on a Quayside*
Rotterdam, Boymans Museum

Fig. 2. FRANCESCO GUARDI, *Fourteen Figures on a Quayside*
Rotterdam, Boymans Museum

NOTES ON OLD AND MODERN DRAWINGS

UNPUBLISHED GUARDI DRAWINGS

By J. Byam Shaw

III—Macchiette

10. Francesco Guardi, *Eighteen Figures on a Quayside* (Fig. 1).
Pen and brown wash on blue paper. 63 x 225 mm. Signed lower left: "f^co Guardi." Boymans Museum, Rotterdam, Koenigs Collection (from the Bellingham Smith Collection).

11. Francesco Guardi, *Fourteen Figures on a Quayside* (Fig. 2).
Pen and brown wash on blue paper (faded gray). 82 x 245 mm. Boymans Museum, Rotterdam, Koenigs Collection (from the Bellingham Smith Collection).

These two sketches, drawn with a coarse pen in Guardi's roughest style, and both unquestionably authentic, are derived freely but I think unmistakably, from the Brustolon's engraving after Canaletto, *The Doge in the Bucentoro Setting out for the Lido,*[1] no. 5 of the series of twelve subjects representing the various ceremonies incidental to the election of a Doge.[2] Guardi himself, as is now well known, used these engravings (or the original drawings from which they were made) for a splendid series of pictures now distributed between the galleries of the Louvre (seven), Nantes (two), Grenoble, Toulouse and Brussels; but though the paintings all show characteristic Guardiesque differences from the Brustolon-Canaletto originals, they accord more closely with them than the Rotterdam drawings, which must be later in date than the corresponding picture in Toulouse,[3] and therefore cannot be considered as studies for it. They bear, in fact, exactly the same relation to this painting as the similar drawing in the Correr Collection does to another painting of the same series in the Louvre (Fiocco, figs. 69, 70);[4] they are reminiscences of records of a motive, jotted down for future use. As Fiocco remarks: "Trovato un motivo Francesco non l'abbandona più."

It is instructive to compare these two drawings, one of which has a signature which I believe to be Guardi's own,[5] with two modern forgeries of the same type which found their way into the Koenigs Collection—probably in the later 1920's when many such were on the market—and are now also in Rotterdam. One of these I reproduce here (Fig. 4), as a cautionary example. It is by the same hand as the forgery reproduced in my book (pl. 80), a hand responsible not only for a very large number of "Guardis" but also I believe for occasional "Tiepolos" and "Canalettos" as well. At first sight they are undeniably deceptive to those who have not learned to distinguish them; but they will not bear closer examination. They are always drawn on old paper, no doubt extracted from an album and often deliberately abraded; and they are generally derived from some genuine work, either painting or drawing, certain subjects (such as *The Salute from the Bacino,* or *The Entrance to the Cannaregio, with S. Geremia*) being repeated again and again. I have already drawn attention to two aids to detection: (1) figures in the distance are always particularly badly drawn; (2) the wash often has a peculiar purplish-brown tinge and always lacks the transparency of Guardi's own.[6] In the present example, there are no distant figures and the linework is cleverly imitated, but the clumsy wash betrays the forger immediately. As usual, he has taken an original work as his model: the figures derive from those in the left foreground of a picture in Berlin, *The Ascent of Count Zambeccari's Balloon* (Fiocco, fig. 80). It may also be noted that he has committed a topographical improbability: the island church in the background is intended for S. Giorgio Maggiore, and he has represented the Campanile with a pointed spire, such as it has today. It is true that the present spire dates from 1791, rather more than a year before Guardi's death, but I know of no instance of Guardi drawing or painting it at that late date. It had a pointed spire until 1727-1728, when the onion-shaped baroque cupola which so often appears in Guardi's pictures was substituted. This remained until 1774 when the Campanile collapsed, and only in 1791 was the new Campanile completed.[7]

12. Francesco Guardi, *Sketches for a Bull-Baiting* (Fig. 3).
    Pen and brown ink over red chalk. 160 x 305 mm. Signed lower left: "f^{co} Guardi." In the collection of Count Antoine Seilern, London (from the Vernon Wethered Collection).

This is the only one not yet published of three sketches to which I have already drawn attention,[8] no doubt done on the occasion of the festivities in honor of the Archduke Paul Pavlovitch and Archduchess Maria Feodorovna of

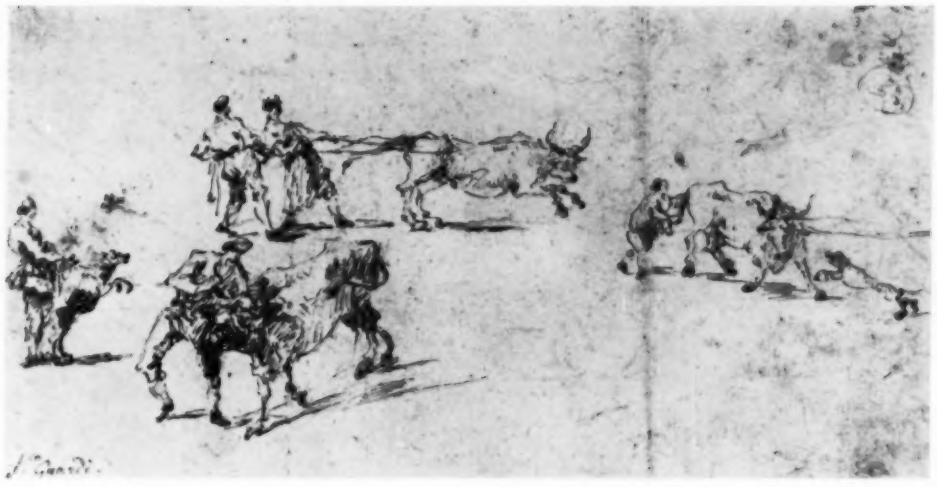

Fig. 3. FRANCESCO GUARDI, *Sketches for a Bull-Baiting*
London, Count Antoine Seilern Collection

Fig. 4. Modern Forgery of a Guardi
Rotterdam, Boymans Museum

Fig. 5. FRANCESCO GUARDI, *Capriccio with Ruins in the Lagoon*
London, Count Antoine Seilern Collection

Fig. 6. FRANCESCO GUARDI, *Capriccio with Ruins and a Pyramid*
London, Count Antoine Seilern Collection

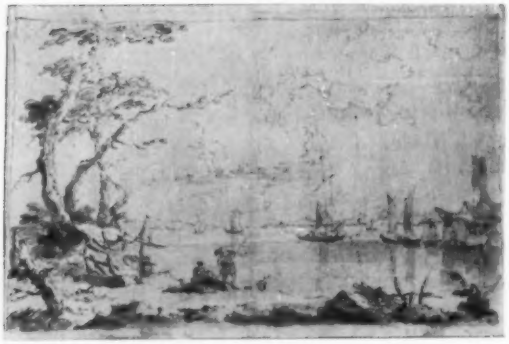

Fig. 7. FRANCESCO GUARDI, *Lagoon Capriccio*
Providence, Mrs. Murray Danforth Collection

Russia, who visited Venice as the "Conti del Nord" in January, 1782.[9] No painting is known of the bull-baiting in the Piazza S. Marco, which was one of the festivities in question, but Guardi both drew and painted the *Procession of Allegorical Cars,* which immediately preceded it in the Piazza, and he may have planned, or even executed, a painting of the *Caccia al Toro* as well.

In any case, all three surviving drawings of this subject seem to represent stages in the evolution of a single composition. One is in the Metropolitan Museum (Goering, fig. 124); the other was formerly in the collection of Mr. F. Cavendish Bentinck and was published by myself in *Old Master Drawings,* vol. IX, Dec., 1934, pl. 49. It afterwards passed into the collection of Count Seilern, where it has now been re-united to the present sheet. Nearly all the motives included in the New York sketch seem to be repeated in the Cavendish Bentinck drawing, with the addition of characteristic crowds of spectators. In the latter the artist is clearly thinking of the composition as a whole, and jots down the individual figures in the most summary style. The present sketch on the other hand, which is the largest in scale, may represent an earlier stage in the procedure. These are more detailed notes, made without reference to the general composition. In fact the man holding the bull by the horns, and the man restraining an eager dog on the extreme left, are retained in the other two versions, whereas the other two groups appear to have been abandoned.

All three drawings are signed in the same way as Fig. 1, though most of the signature is cut off on the sheet in New York. It is noticeable that the majority of examples of Guardi's authentic signature (as I take this to be) occur on *Macchiette* of this sort.

IV—Capricci

13. Francesco Guardi, *Lagoon Capriccio* (Fig. 7).
    Pen and brown ink. 302 x 464 mm. In the collection of Mrs. Murray Danforth, Providence, Rhode Island.

Another version of this typical and charming *Capriccio* was, when I first knew it, in two halves in two different English collections, but the halves have now been reunited and the whole drawing is now also in America. The general composition is the same but there is considerable variation in detail. There is more brush and less pen work, and there is a dog on the shore of the lagoon just to the right of the figures, where in Mrs. Danforth's drawing there appear to be two leaning posts. I prefer the rendering of the foreground in Mrs. Dan-

forth's version (to which Dr. Heinrich Schwarz kindly drew my attention), but in the other the distance and sky are rather more atmospheric. Both are unquestionably by Francesco's own hand, and I suspect that the drawing here reproduced is the later of the two, certainly not before 1780. The other version has three flying *putti,* also by Francesco, on the back of the sheet.

14. Francesco Guardi, *Capriccio with a Gothic Ruin* (Fig. 8).
    Pen and brown ink (dimensions unknown). Formerly in the collection of Dr. Hanns Schäffer, London.

I reproduce another example of a Romantic *Capriccio* by Francesco side by side with a no less typical but greatly inferior rendering of the same composition (Fig. 9), to show how such drawings were repeated by the Guardi studio, chiefly, no doubt, as here, by the painter's son Giacomo. Giacomo was born in 1764 and lived until 1835, more than forty years after his father's death. But there can be little doubt that many such drawings as this were produced in the family studio while Francesco was still alive, from the early 1780's onwards. I suspect that they were occasionally joint productions, the pen work being Francesco's and the coarse India ink wash added by Giacomo, and that they were frequently sold, if not by the father, at any rate by the son, as Francesco's work to less discriminating tourists. A volume of large *Capricci* of this sort, exactly in the style and technique of Fig. 9, which was broken up in the London Art Market in the 1920's, was stated in an inscription to have been bought in Venice by Admiral Lord Mark Kerr (1776-1840), no doubt as the work of Francesco. And at least one drawing of the same kind, now in Berlin,[10] bears an inscription "Franco de Guardi" in Giacomo's handwriting.[11]

There are at least two paintings of the same composition by Francesco: one at Amiens, which was exhibited at the Galerie Cailleux, Paris, in the autumn of 1952; the other formerly belonging to Julius Böhler in Munich (Goering, fig. 117).

15. Francesco Guardi, *Capriccio with Ruins in the Lagoon* (Fig. 5).
    Pen and brown wash. 124 x 72 mm.
16. Francesco Guardi, *Capriccio with Ruins and a Pyramid* (Fig. 6).
    Pen and brown wash. 125 x 75 mm. In the collection of Count Antoine Seilern, London (from the collection of Sir A. Peyton, Bt.).

The motives so charmingly rendered in this little pair of drawings, the slender classical portico, the massive Roman remains standing in the lagoon, and the pyramid, are combined with a different foreground and a notable variation in the proportions of the pyramid in a small picture in the Castello

Sforzesco at Milan.[12] The same occur again in the left half of one of a fine pair of canvases in the Jones Bequest at the Victoria and Albert Museum (Goering, fig. 131). This repetition of individual motives, in new combinations, is peculiarly characteristic of Guardi's method of composing.

[1] The figures in Fig. 1 will be found with certain variations in the left foreground of the print; those in Fig. 2 are less recognizable but can, I think, be traced to the same source.

[2] The twelve original drawings by Canaletto were once all in the collection of Richard Colt Hoare of Stourhead (as Mr. F. J. B. Watson discovered) but are now dispersed. Four are in the British Museum, two belong to Lord Roseberry, and one was bought by an Italian dealer in the Oppenheimer Sale, 1936; the rest are lost.

[3] I believe with Pallucchini that Guardi's pictures of this series were executed over a considerable period of time, from the late 1760's to the 1780's, although the coat-of-arms on one of them makes it clear that they refer to the election of Doge Alvise Mocenigo in 1763 (J. Byam Shaw, p. 20, note 1, and p. 37, note 5).

[4] Another authentic version of the Correr drawing, extending further to left, is in the Corcoran Gallery in Washington, D.C.

[5] See J. Byam Shaw, p. 44.

[6] *Ibid.*, pp. 52-3 and note to pl. 80.

[7] *Ibid.*, p. 35.

[8] *Ibid.*, note to pl. 43.

[9] It is questionable whether this date should not be more properly given as 1783, since in the Venetian Calendar the first three months of the new year were considered as the last of the old. Thus the date of Guardi's death, January 1, 1793, was recorded in Venice as January 1, 1792.

[10] J. Byam Shaw, pl. 78.

[11] See also J. Byam Shaw, p. 51, note 2.

[12] Goering, fig. 153. Goering attributes the picture tentatively to Nicolò Guardi. That is merely a guess but certainly it appears to lack the sparkle of the present drawings, and of Francesco's best work generally.

A DRAWING BY LUCAS CRANACH THE ELDER

By JAKOB ROSENBERG

CRANACH's drawings have been catalogued in a brief but competent publication by Theo Ludwig Girshausen.[1] He lists altogether ninety-five items—a small number when we think of Dürer's output (F. Winkler publishes nine hundred and forty-five)—and among these are hardly any not previously known. This rarity of the material justifies the publication of a recent acquisition by the Museum of Fine Arts in Boston (Fig. 1), a pen and brush drawing representing *St. Eustace*.[2] The saint kneels in a landscape before the miraculous stag which appears high above him on a rocky hill, bearing the Crucifix between its antlers.

The subject is best known by Dürer's famous engraving of about 1501, whose

dependence upon earlier sources Erwin Panofsky has pointed out in a recent article.[3] Cranach's drawing seems independent of the Dürer print. The St. Eustace subject is not unknown in his work. A painting belonging to Prince Liechtenstein,[4] which looks like an altar wing because of its high, narrow shape, represents *St. Eustace* adoring the stag and can be dated about 1515-1520 (Fig. 2). This work shows Cranach still dependent upon the Dürer engraving in the figure of the kneeling saint facing the horse, and in the position of the mountainous background. The basic change, the raising of the stag to the top of a high cliff, is in fact more in accordance with the text of the legend, while Dürer's representation leans rather on Pisanello's composition now in London. There can be no doubt that the Boston drawing represents a later stage in Cranach's development. The cramped character of the composition in the painted version, partly enforced on the artist by the narrow proportions of the wing, but also in line with his earlier style, has been relieved in the drawing. The saint now kneels in a more comfortable position, and the landscape shows an articulate spaciousness opening up into the distance. A pleasing lyrical character has replaced the tense drama of the earlier painting, without weakening the mood of naïve devoutness and a clear concentration on the chief actors.

Girshausen stresses the difficulty of establishing a precise chronology among Cranach's drawings, since the artist often drew in different manners at the same time. From his late period—which we may date from 1525 on and to which our drawing certainly belongs—we know very free pen sketches in a hasty, curly line without closer definition of form or of landscape background, such as the *Judgment of Paris* in Brunswick (G. 58).[5] These can be considered first drafts. And there are, on the other hand, more finished drawings in which the pen line is rather delicate and broad gray washes add the modeling, such as the *Adam and Eve* (G. 46) and the *Reclining Nymph* (G.45), both in Dresden.[6] Our drawing is of the latter type, which must have served as a model in Cranach's busy workshop, where many assistants helped in the painterly execution of his vast production. If we want to date the Boston drawing as closely as possible, we can say that it belongs between the *David and Bathsheba* sheet in Berlin (G. 47)[7] that is connected with the painting of 1526 in the Kaiser Friedrich Museum,[8] and the drawing of the same subject in Leipzig that dates after 1537 (G. 78),[9] being close to a painting of that period in the Schlossmuseum, Berlin.[10] In the Berlin drawing Cranach still shows more vigor and breath; in the Leipzig drawing his style has thinned out further without losing sureness of touch or the specific Cranach flavor. Because of its intermediary

Fig. 8. FRANCESCO GUARDI, *Capriccio with a Gothic Ruin*
Formerly London, Dr. Hanns Schäffer Collection

Fig. 9. GIACOMO GUARDI, *Capriccio with a Gothic Ruin*
Formerly London Art Market

Fig. 1. LUCAS CRANACH THE ELDER, *St. Eustace*
Boston, Museum of Fine Arts

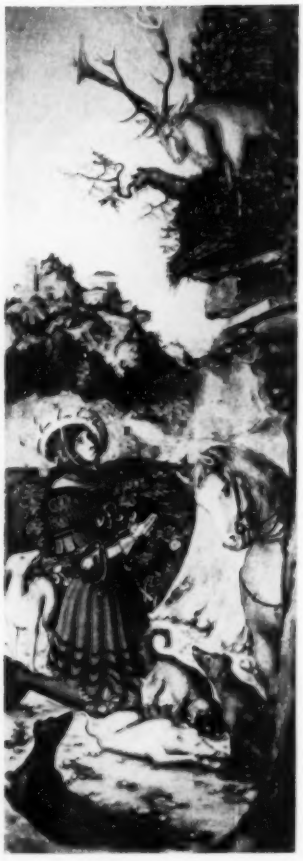

Fig. 2. LUCAS CRANACH THE ELDER,
St. Eustace
Vienna, Prince Liechtenstein Collection

position, the Boston drawing can be dated about 1530. There is, of course, in his late period the ticklish question of where the borderline lies between the old master's hand and that of his sons. The elder son Hans, who died in 1537,[11] has left us a sketchbook in the Kestner Museum in Hannover which shows a weaker hand than that of the father. And as for the younger Lucas, who must have taken over a great deal of the workshop activity after 1537, it seems from the evidence so far obtainable that he was a poor composer when left to himself, and outstanding in his portraits alone. In these we recognize his hand only from about 1546 on, when his style shows more definitely mannerist features.[12] There are various indications that the old Cranach was active to the very end of his long life (1553), and that there was no one else in his workshop who could invent scenes like the *Eustace* with equal competence.

Even compared to Dürer, Cranach the Elder was no mean draughtsman. The ornamental flow and plastic force of his line, as well as his imaginative power, weakened somewhat in the course of his long career. But in a late, and surely authentic drawing such as this one there is still a great deal left of the master's personal charm, of his refreshing sense of nature, his ability to narrate with a crisp, playful line, and to fill a scene with the poetic and devout spirit of the time of the Reformation.

[1] Theo Ludwig Girshausen, *Die Handzeichnungen Lukas Cranachs des Alteren*, 1936.

[2] Ink and gray wash, 10 x 7½ inches. Formerly in the W. Esdaile Collection.

[3] *Record* of the Art Museum, Princeton University, IX, no. 1 (1950), 2-10.

[4] M. J. Friedländer and J. Rosenberg, *Die Gemälde von Lukas Cranach*, Berlin, 1932, no. 95.

[5] Reproduced in "Handzeichnungen alter Meister in Braunschweig," *Prestelgesellschaft*, I, 9.

[6] Reproduced in Woermann, Mappe II, Tafel 23.

[7] Reproduced in the *Albertina Publikation*, XII, no. 1429, and *Societé de Reproduction des dessins de Maitres*, 1912, IV.

[8] Friedländer and Rosenberg, *op. cit.*, no. 173.

[9] See *Catalogue of Ausstellung alter Meister aus Privatbesitz im Leipziger Kunstverein*, 1929, no. 23.

[10] Friedländer and Rosenberg, *op. cit.*, no. 288 f.

[11] Friedländer and Rosenberg, *op. cit.*, p. 19 ff. and the pertinent remarks in the catalogue.

[12] *Ibid.*, p. 21, and nos. 344-352.

THE CATHEDRAL AT BONN, A DRAWING BY PIETER NEEFS THE ELDER

By WOLFGANG STECHOW

SEVENTEENTH century drawings with church interiors are extremely rare. Of all the many Netherlandish painters of such motifs Pieter Saenredam alone has left us a considerable corpus of drawings, which are well known for their incomparable topographical exactness as well as for their great beauty. Only a very small number of other Dutch drawings of this type are known, and this seems to be no less true of Flemish examples; Hans Jantzen's standard work[1] contains practically no pertinent material and a perusal of the catalogues of the outstanding collections of drawings yields the same result.

The publication of a drawing with a church interior by Pieter Neefs the Elder may therefore be welcome, the more so as it is not only signed but also dated in a period from which no paintings of his are known. This drawing (Fig. 1) is now in the collection of Mr. Frits Lugt at The Hague (which needs no introduction to the readers of publications on drawings) and comes from the sale (Paris, June 15, 1937) of the L. Deglatigny Collection in Rouen.[2] Executed with pen and brush in gray ink, the drawing measures 287 x 343 mm. and is signed near the lower left: "P. Neefs 1618." As far as I know no other authenticated drawings by Neefs have been mentioned in print.[3] The costumes of the lively figures correspond well with the date given by the inscription; since these figures were undoubtedly drawn by the same hand that did the architecture they may possibly be helpful in identifying those of Neefs' pictures in which he painted his own *staffage*.[4]

It comes as a surprise that the drawing turns out to be a faithful rendering of the interior of the Cathedral at Bonn. The present architectural features of this church are identical, but Neefs also gives us a rather precise view of the medieval rood screen of *ca.* 1300[5] which was pulled down in 1734-1735 and which until now was known only through two Dutch paintings done several decades later than this drawing. One of them in the Göttingen University Collection is convincingly attributed to Hiob Berckheyde and may date as early as 1650.[6] The other (Fig. 2), now in the Bonn Museum, is by his younger brother Gerrit and is signed and dated 1662.[7] It seems at first glance that Neefs must have acquired his exact knowledge of the Bonn church on a journey to the Rhinelands made in or before 1618. But on second thought, this conclusion

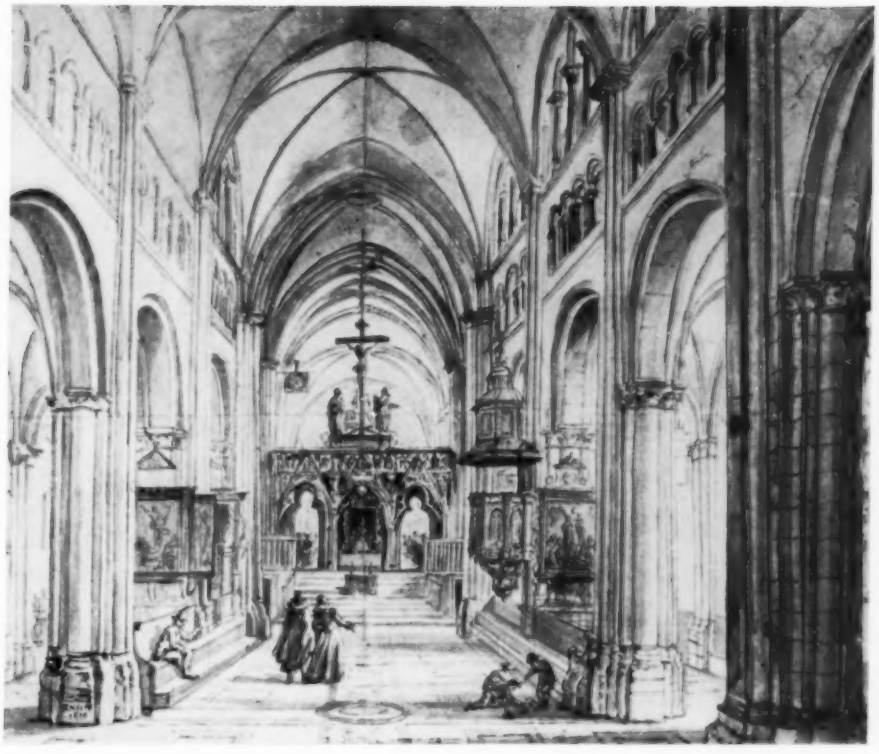

Fig. 1. PIETER NEEFS THE ELDER, *Interior of Bonn Cathedral*
The Hague, Frits Lugt Collection

Fig. 2. GERRIT BERCKHEYDE, *Interior of Bonn Cathedral*
Bonn, Museum

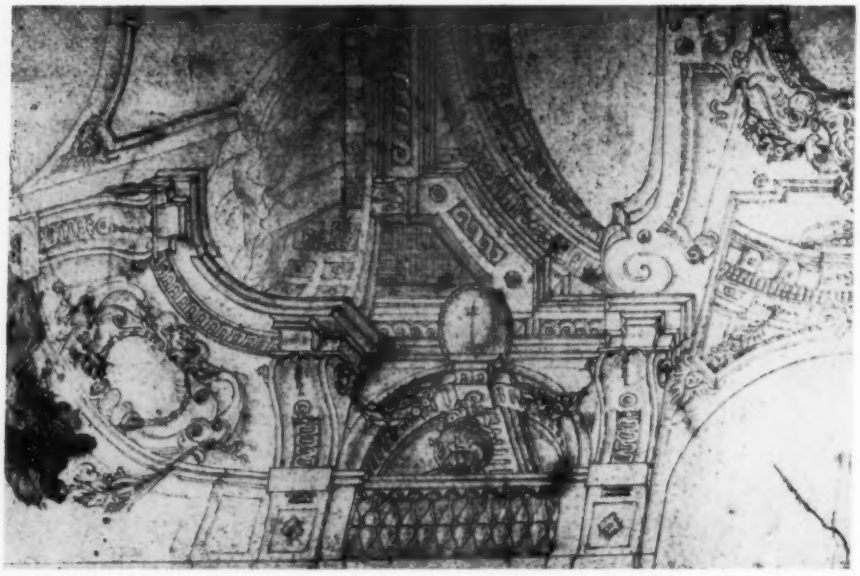

Fig. 1. ANGELO MICHELE COLONNA, *Study for the ceiling of the Oratorio di S. Giuseppe, Bologna*
Certani Collection

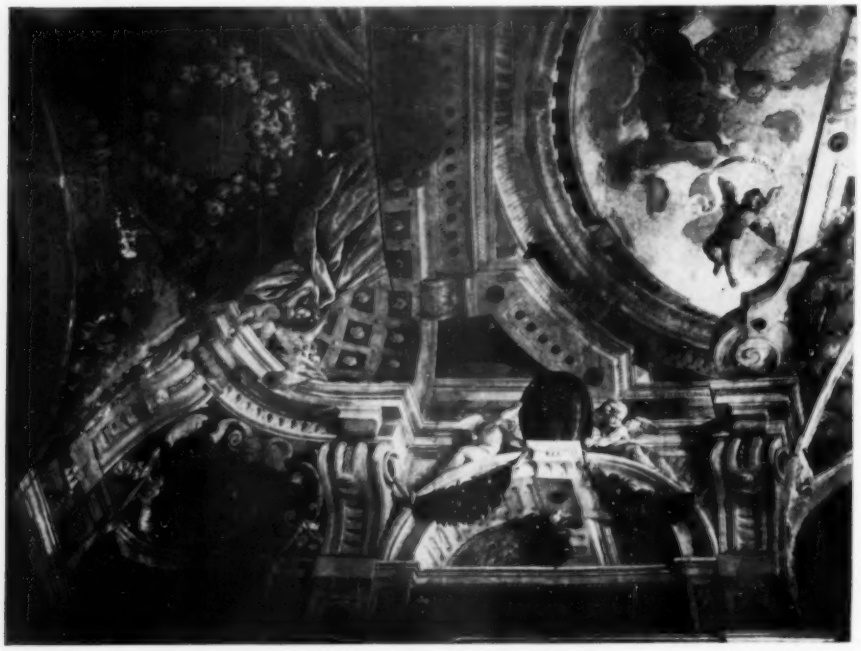

Fig. 2. ANGELO MICHELE COLONNA, *Oratorio di S. Giuseppe, Bologna*
(part of ceiling fresco, now destroyed)

appears to be open to serious doubt. The missing clerestory windows on the left do not seem to have any basis in the facts of architectural history[8] and do not occur in the two Berckheyde views. They are better explained by the assumption of a misunderstanding of somebody else's drawing which was made on the spot and in which the artist may have omitted the windows on one side for lack of time. We know that Neefs often relied, topographically as well as stylistically, on the art of the elder and the younger Hendrick van Steenwyck, even to the point of copying their pictures.[9] Now Hendrick van Steenwyck the Elder painted a view of the Palace Chapel at Aachen in 1573.[10] He was also for many years a resident of Frankfort, where he died around 1603. That he should have made a design of Bonn Cathedral is very probable; Neefs may then have availed himself of it for the present drawing. This would also explain the fact that the subjects of the two altarpieces on the second pair of piers this side of the crossing do not correspond to those shown in the Berckheyde pictures. At least one of the latter can be identified with an altar, still in existence, which is dated 1603 and could therefore not have been known to the elder Steenwyck but must be assumed to have been *in situ* in 1618.[11] Finally, it might be mentioned that the composition of the drawing is actually best understood as a combination of a frankly symmetrical design made on the spot (such as was retained by the Berckheydes) and a traditional pictorial device of a lateral extension, here comprising the section of one additional bay and a strong pier on the right.[12] A similar extension occurs on two identical paintings by Hendrick van Steenwyck the Younger made in 1603 and in 1609[13] (of a type frequently imitated by Neefs), but in them it is coupled with a strong *slant* of the nave rather than with a straight view of it as in the present drawing.

Regardless of whether the drawing is all Neefs or part Steenwyck it is a document of considerable artistic and topographical interest, besides being a fully documented representative of a particularly rare type of drawing.

[1] *Das niederländische Architekturbild*, Leipzig, 1910.

[2] I owe the photograph of the drawing to the kindness of Mr. Lugt.

[3] The drawing in the British Museum is a copy after a painting (Hind, Cat. II, p. 117).

[4] Many problems concerning the chronology of Neefs' works and his choice of collaborators can assuredly be brought nearer solution by a closer study of the costumes of the *staffage* figures.

[5] Wolfgang Stechow, "Der ehemalige Lettner des Bonner Münsters," *Wallraf-Richartz Jahrbuch*, n.s., I (1930), 236-240.

[6] *Ibid.*, and in the Göttingen *Catalogue* of 1926, no. 10.

[7] Hans Lehner and Walter Bader, *Bonner Jahrbücher*, 1932, pp. 114, 119, and pl. 53 (detail of the central part only). For the photograph I am indebted to Professor Herbert von Einem in Bonn.

[8] The destructions wrought in the church in 1587 (see note 11) do not seem to have affected the architecture, and the damage inflicted by lightning in 1590 was restricted to the roofs. In any event, such damage would have been repaired by 1618. Neefs seems to have blundered on his own by intimating six instead of five arcades in the first triforium section on the left (where the original drawing may have been vague).

[9] H. Jantzen, *op. cit.*, pp. 40 ff.

[10] *Ibid.*, fig. 6.

[11] This is the *Trinity* triptych, which is now located in the northern aisle (see Paul Clemen, *Die Kunstdenkmäler der Rheinprovinz*, V, part 3: "Stadt und Kreis Bonn," p. 81), but is clearly recognizable in the two Berckheyde paintings (on the left; here Neefs shows a *Resurrection of Christ*. Opposite, Neefs has a *Virgin and Child* (worshiped by kneeling figures), whereas the Berckheydes show a *Holy Family*. It is known that all altarpieces were destroyed in the devastation of 1587 (*ibid.*, p. 58). If Neefs' drawing repeats a Steenwyck design, made prior to 1587, in all its details, it has preserved the memory of some of them. The pulpit (now lost) is identical in drawing and paintings.

[12] The assumption that a corresponding piece on the left side was cut off later—suggesting an original composition identical with Hiob Berckheyde's—seems to be refuted by the prominence accorded the pair of figures to the left of the center, which effectively counterbalance the heavy pier on the right.

[13] H. Jantzen, *op cit.*, p. 33 f and fig. 9.

A DRAWING BY ANGELO MICHELE COLONNA

By EBRIA FEINBLATT

IN the large and interesting collection of Bolognese drawings belonging to the late Signor Certani of that city are a goodly number accredited to the indefatigable baroque decorator Angelo Michele Colonna (1600-1687). The larger part has not been identified with known decorations, one reason being that several frescoes by Colonna no longer exist, another that several of the drawings are undoubtedly studies or suggestions, possibly never used in actual execution.

One of the drawings, however, can be identified with certainty. It is for part of the ceiling of the destroyed Oratorio of the church of S. Giuseppe, Bologna, which is itself still extant. Colonna, together with his *compagno* Agostino Mitelli, decorated the Oratorio in 1653, following their return from commissions in Genoa, Florence and Ponsacco (Pisa). Old photographs only remain to convey the picture of the destroyed work; I was able to obtain them through the kindness of the Soprintendenza alle Gallerie in Bologna.

By 1653 Colonna and Mitelli had already completed such then celebrated decorations as the three rooms (Museo degli Argenti) on the ground floor of the Palazzo Pitti and the *grande sala* of the Palazzo Ducale at Sassuolo, and in

this year they also decorated the vault of the Oratorio of S. Girolamo in Rimini, generally ranked with their best productions. Their style was at this time at its height of richness, opulence.

Like the majority of their works, the ceiling of the Oratorio of S. Giuseppe was decorated in a heavily ornate architectural manner with a characteristic pattern, which was to stimulate an elaborate architectural vault open restrictedly to the sky. The drawing (brown pen, 8 x 11⅜ inches) is of one-half of a short side of this decoration, and since both short sides are identical save for variation in details, it could of course serve in the execution of either or both of them.

The drawing (Fig. 1) is an almost exact and finished model for this portion of the fresco, with the exception of the figures, and for this reason also is interesting as an example of the working method of the two collaborators. All the architectural details and embellishments are included, as we see from a comparison of the drawing with the finished work (Fig. 2), but the drawing gives no hint whatsoever of the figural additions. In this respect it appears rather unusual because figures and architecture were combined in other ceiling drawings by the artist. The conclusion is that the drawing is the finished representation of the *quadratura,* and that the figures of the fresco, which are depicted in the open areas, as well as the angels and pairs of *putti,* were decided upon and added thereafter. Crespi's account of the pair's working together describes the method in part as follows:

> . . . . nel mentre, che quegli disponeva e distribuiva le sue figure, questi a mano a mano disegnava, e con profonda intelligenza, su i muri istessi, quella forta d'architettura, che servir potesse d'ingrandimento, e di nobilità alla storia . . . .[1]

In other words, the artistic accord of the two allowed for an integration which enabled them to combine *architetture* and *figure* at almost any stage in their work. Also the dominant *bordure* served as a scaffold, as it were, for the figures, showing, as the study of these ceiling decorators reveals, that the architectural simulacrum was their principal aim.[2]

The ceiling of the Oratorio must have stood with the richest of Colonna's and Mitelli's decorations. In composition it was related to the large ceiling of the Palazzo Ducale at Sassuolo (1646-1648), for it also contained two "openings" at either end, with sky and figures furnishing the only outer space in the heavily elaborated architecture. This architectural *bordure,* is, as we see from the portion reproduced in the photograph, unquestionably ornate and

opulent. The semi-circular opening with the personification of Charity and the *putto* who holds the inscribed scroll, is enclosed by balustrade and concave molding in turn enframed by a handsome cornice attached to a coffered niche supported by consoles. In the niche *putti* draw aside drapery revealing a central flower wreath supported by angels, and the motif of rich folds of drapery against the already sufficiently decorative coffered niche is quite indicative of the opulence sought. Between the corner consoles is a shell-like monochromatic decoration with heavy festoon of flowers; other swags hang before the arch of the adjoining balustrade, and on the arch two *putti* support a shield.

Various layers of depth are suggested by the richly illusionistic architecture with its variated, broken-up, small sections. The juxtaposition of curved forms —scrolls—with square ones—the cornices over the again curved volutes of the consoles; the short, curved cornice, for example, which repeats the curve of the frame above it, and contrasts with the straight lines beneath: this pattern and profusion of plastic, opposing architectural parts comprise the restless movement and sumptuous effect which mark the best ceilings of Colonna and Mitelli.

In contrast to the fresco, the drawing appears rather flat and over-fine, yet it is in this way not so different from two other architectural *bordures* by Colonna (Figs. 3 and 4), also from the Certani collection, but which have thus far not been connected with remaining frescoes by the decorator. In one (Fig. 3, brown pen over pencil on grayish paper, 15 x 9½ inches) we see indeed how the figures were adumbrated upon the architectural frame, as, for instance, the sketch against the column at the left and the two supporting ones beside the vase, as well as the faintly indicated caryatid at the right. The pattern of these frames shows also how constant a scheme was followed by these baroque *quadraturisti prospettici* and *ornatisti* of Bologna, but the character of the style and its place in Italian ceiling decoration is a subject which the writer hopes later to treat more extensively.

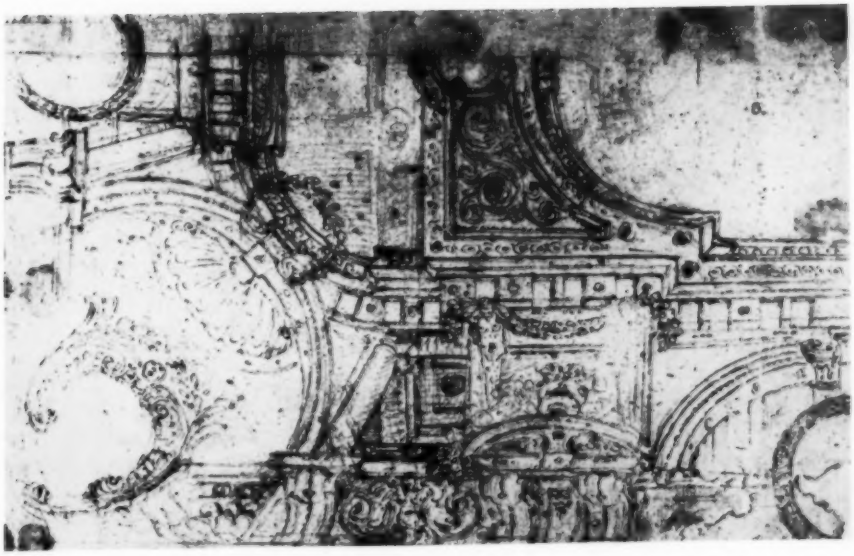

Fig. 3. ANGELO MICHELE COLONNA, *Architectural Frame for Ceiling Decoration*
Bologna, Certani Collection

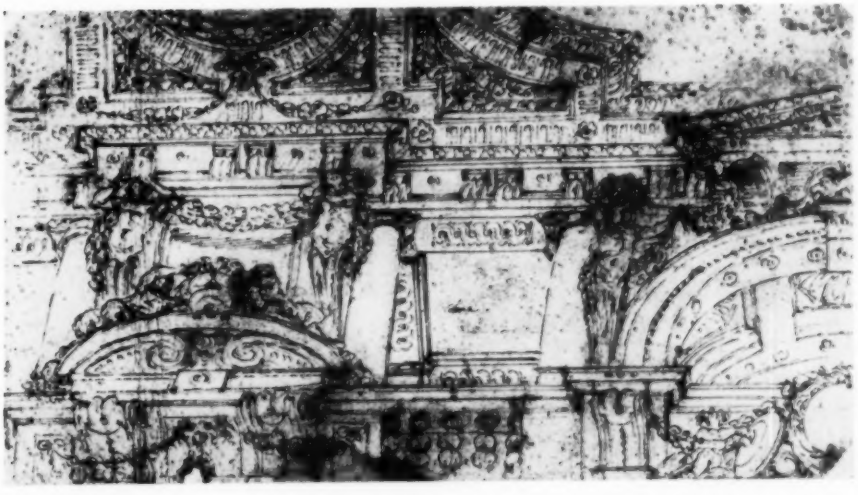

Fig. 4. ANGELO MICHELE COLONNA, *Architectural Frame for Ceiling Decoration*
Bologna, Certani Collection

[1] Luigi Crespi, *Vite de' Pittori Bolognesi*, 1769, p. 53.

[2] ". . . diese Künstler arbeiten mit dem Pinsel wie wirkliche Architekten." Hans Posse, "Das Deckenfresco des P. da Cortona im Palazzo Barberini und die Deckenmalerei in Rom," *Jahrbuch der Kgl. Preuss. Kunstsammlungen*, 1919, p. 138.

ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS

JANUARY-MARCH, 1954

ANCIENT ART

ASSYRIAN (Khorsabad)

Relief of a Standing Worshiper. Ca. 800 B.C. Bone, H. 7". The Toledo Museum of Art.

BYZANTINE

Lion. Ca. 1100 B.C. Bronze, H. 8¼". The Montreal Museum of Fine Arts.

CYPRIAN

Barrel-Shaped Flask. VIII-VI century B.C. Tan earthenware, painted, H. 11¾". Seattle Art Museum.

EGYPTIAN

Relief of a Queen with Female Attendant Dressing Her Hair. XI Dynasty. Painted limestone, H. 19 cm.; W. 23.6 cm. A rare type, related to relief already in Brooklyn. *Portrait Head of a Man,* probably a Roman official. Alexandrian, late 1st century B.C. Hard green stone, H. 23.5 cm. The Brooklyn Museum.

The Resurrection of Osiris. 971 B.C. Tempera on papyrus, H. 8"; W. 43¼". The Virginia Museum of Fine Arts, Richmond.

ETRUSCAN

Caldron on Supports, ornamented with horsemen and birds. Early VII century B.C. Bronze, H. 9¼"; Diam. (with handles), 15". The Metropolitan Museum of Art, New York.

GREEK (Cycladic)

Figure of a Woman. 4000-3000 B.C. Marble, H. 15⁵⁄₁₆". The City Art Museum of St. Louis.

MESOPOTAMIAN

Bowl. Rakka, IX-X century. Copper lustre, H. 2¼"; Diam. 2¾". The Fine Arts Gallery of San Diego.

SUMERIAN

Figure of a Man. 1st half of third millenium B.C. Gypsum, H. 14"; W. at base 4¼". William Rockhill Nelson Gallery of Art, Kansas City.

Head of a Man. Early III Dynasty (2600-2400 B.C.). Alabaster, H. 2⅜"; W. 1⅜". The Fogg Art Museum, Cambridge, Mass.

SYRIAN (Palmyrene)

Two Double Funerary Portraits: Yarkhai Son of Ogga; Balya his Daughter. H. 22"; W. 32"; *Zabâibel* (?) *Son of Yarkhibonna; Yarkhibonna Son of Tama.* H. 20¼"; W. 24". *Ca.* 150-200 A.D. Limestone, high relief. Portland Art Museum.

SYRO-EGYPTIAN

Harpe (curved sword). *Ca.* 1300 B.C. Bronze, L. 22". The Royal Ontario Museum of Archaeology, Toronto.

MEDIEVAL ART

PAINTING

FRENCH

Table of Consanguinity (illumination). Last third XIII century. Painting on parchment, approx. H. 17⅜"; W. 10⅞". The Cleveland Museum of Art.

ITALIAN

The Assumption of the Virgin with Two Donors, Sir Palamedes and his Son Matthew. Andrea di Bartolo. Tempera on panel, H. 22"; W. 14". The Virginia Museum of Fine Arts, Richmond.

Virgin and Child. Andrea di Bartolo. Oil on panel, H. 22"; W. 14". The Montreal Museum of Fine Arts.

SCULPTURE

ENGLISH

The Entombment of Christ. Ca. 1400. Alabaster relief for a retable or reredos, H. with base, 26½"; W. 15". Seattle Art Museum.

ITALIAN

Two Romanesque Capitals: The Baptism and Three Kings; Hunter Slaying a Man. Possibly Lombardy, mid-XII century. White marble. The Art Institute of Chicago.

DECORATIVE ARTS

PERSIAN

Flask. XI century. H. 2⅜". *Pitcher.* Rhages, XIII century. Turquoise with thumbprint design, H. 8". The Fine Arts Gallery of San Diego.

SYRIAN

Sweet Dish. Ca. 1300. Long stemmed, footed; grayish glass with polychrome and gold enamel, H. 12⅛". The Toledo Museum of Art.

RENAISSANCE TO MODERN TIMES

PAINTING

(Unless otherwise stated, all paintings listed are oil on canvas)

AMERICAN

Bingham, George Caleb, *Canvassing for a Vote.* 1852. H. 25⅛"; W. 30⅜". William Rockhill Nelson Gallery of Art, Kansas City.

Chase, William M., *Portrait of the Artist's Wife.* H. 14"; W. 17". The Syracuse Museum of Fine Arts.

Idem, Portrait of August B. Loeb. 19th century. The Pennsylvania Academy of the Fine Arts, Philadelphia.

Duveneck, Frank, *Laughing Boy. Ca.* 1879. H. 22"; W. 18½". University of Nebraska Art Galleries.

Gifford, Sanford R., *The Catskills from the Hudson.* H. 12"; W. 20". The Corcoran Gallery of Art, Washington, D. C.

Homer, Winslow, *The Boat Builders. Ca.* 1873. Oil on wood panel, H. 6"; W. 10¼". *Boys with Sailboats.* Watercolor. John Herron Art Institute, Indianapolis.

Inness, George, *Old Aqueduct, Campana, Rome.* 1871. H. 8¼"; W. 13". The Montclair Art Museum.

Idem, Woodland Scene. The Pennsylvania Academy of the Fine Arts, Philadelphia.

Miller, Alfred Jacob, *Indian Camp, Nebraska Territory.* H. 13⅝"; W. 9⅛". The Joslyn Art Museum, Omaha.

Peale, Charles Willson, *Portrait of Mrs. Sarah Bordley.* 1788. H. 25½"; W. 19½". The Montclair Art Museum.

Sargent, John Singer, *Portrait of Judith Gautier.* H. 39"; W. 24½". The Detroit Institute of Arts.

Sully, Thomas, *Portrait Sketch of Robert Buchner Bolling.* H. 18¾"; W. 14⅞". The Virginia Museum of Fine Arts, Richmond.

DUTCH

Honthorst, Gerard van, *Portrait of a Laughing Girl.* 1625. H. 32"; W. 25⅝". The City Art Museum of St. Louis.

Maes, Nicolaes, *The Lace-Maker.* 1655. Oil on panel, H. 22"; W. 17½". The National Gallery of Canada, Ottawa.

Steen, Jan, *The Twelfth Night Feast.* H. 131 cm.; W. 164 cm. Museum of Fine Arts, Boston.

Streeck, Juriaen van, *Still-Life.* Tempera on board, H. 16"; W. 17⅞". Cincinnati Art Museum.

ENGLISH

Hoppner, John, *The Countess of Darnley and Lady Elizabeth Bligh.* H. 50"; W. 40". The Museum of Fine Arts of Houston.

Opposite Page

TOP

Fig. 1. Double Funerary Portrait. Syrian, *ca.* 150-200 A.D. Portland Art Museum. *Fig. 2. Caldron on Supports.* Etruscan, early VII century B.C. The Metropolitan Museum of Art, New York. *Fig. 3. Double Funerary Portrait.* Syrian, *ca.* 150-200 A.D. Portland Art Museum.

CENTER

Fig. 1. Lion. Byzantine, *ca.* 1100 B.C. The Montreal Museum of Fine Arts. *Fig. 2. The Marriage of Rigault d'Oureille at the Château Villeneuve - Lembron, Auvergne.* French tapestry. The Virginia Museum of Fine Arts, Richmond. *Fig. 3.* ANDREA DI BARTOLO, *Virgin and Child.* The Montreal Museum of Fine Arts.

BOTTOM

Fig. 1. MASTER OF THE LANCKORONSKI ANNUNCIATION, *The Annunciation.* Florentine, 2nd quarter 15th century. M. H. De Young Memorial Museum, San Francisco. *Fig. 2.* BRAMANTINO, *The Gathering of Manna.* The Museum of Fine Arts of Houston, The Samuel H. Kress Collection.

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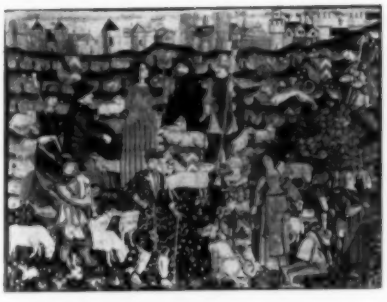

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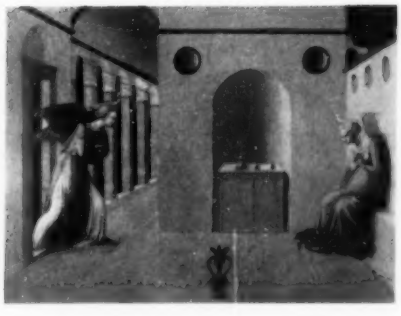

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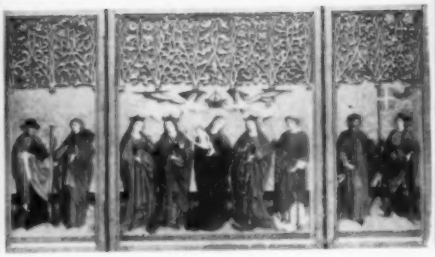

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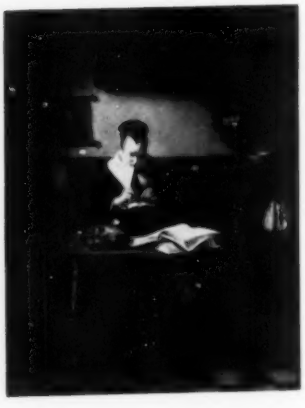

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Opie, John, *The Chester-Bagot Children*. H. 49″; W. 39″. The Syracuse Museum of Fine Arts.

Romney, George, *Countess of Egremont*. H. 30″; W. 25″. Fort Worth Art Association.

Idem, Portrait of a Young Girl. H. 49¾″; W. 40″. The Baltimore Museum of Art.

Turner, J. M. W., *Schaffhausen*. 1845. Watercolor, H. 11½″; W. 18¾″. The Toledo Museum of Art.

FLEMISH

Bril, Paul, *Market Scene in Romantic Landscape*. 1600. H. 10¾″; W. 14¾″. Seattle Art Museum.

Jordaens, Jacob, *Bacchus and Ariadne*. H. 121 cm.; W. 127 cm. Museum of Fine Arts, Boston.

Idem, The Flight into Egypt. 1647. H. 52″; W. 64¼″. The Walters Art Gallery, Baltimore.

Master of the St. Catherine Legend, *The Nativity*. Panel, H. 14″; W. 12″. The Detroit Institute of Arts.

Massys, Quentin, *The Crucifixion*. *Ca.* 1520. Oil on panel, H. 20½″; W. 14¾″. The National Gallery of Canada, Ottawa.

Memling, Hans, *Virgin and Child with St. Anthony Abbot and a Donor*. 1472. Oil on panel, H. 37¼″; W. 22″. The National Gallery of Canada, Ottawa.

Wechelen, Jan van, *Ecce Homo*. *Ca.* 1540-1560. Oil on panel, H. 11″; W. 18⅝″. John Herron Art Institute, Indianapolis.

FRANCO-FLEMISH

Anonymous, *Tower of Babel*. 16th century. H. 41″; W. 52″. Fort Worth Art Association.

FRENCH

Boucher, François, *Paris Abducting Helen of Troy*. H. 20¾″; W. 34″. M. H. De Young Memorial Museum, San Francisco.

Courbet, Gustave, *Portrait of M. Nodler the Younger*. H. 36″; W. 28½″. The Museum of Fine Arts, Springfield, Mass.

Daumier, Honoré, *Le Malade Imaginaire*. Oil on panel, H. 10½″; W. 13⅞″. *The Print Collector*. Oil on panel, H. 13⅜″; W. 10¼″. The Philadelphia Museum of Art.

Fragonard, Jean-Honoré, *The Virgin with the Child in the Cradle*. H. 18½″; W. 22½″. M. H. De Young Memorial Museum, San Francisco.

Guillon-Lethière, Guillaume, *Girl with Portfolio*. H. 25⅛″; W. 22⅛″. The Worcester Art Museum.

Monet, Claude, *View of the Coast at Le Havre*. *Ca.* 1865. H. 15¾″; W. 28¾″. The Minneapolis Institute of Arts.

Nattier, Jean-Marc, *The Duchess of Châteauroux as Thalia, Muse of Comedy; The Marquise of Vintimille as Euterpe, Muse of Music*. 1739. H. 53¼″; W. 49″ each. The California Palace of the Legion of Honor, San Francisco.

Poussin, Nicolas, *The Holy Family*. H. 28″; W. 22″. The Detroit Institute of Arts.

GERMAN

Beham, Bartel, *Portrait of a Bavarian Prince*. *Ca.* 1531. Oil on panel, H. 27½″; W. 23½″. The National Gallery of Canada, Ottawa.

Master of the Burg Weiler Altarpiece, *Altarpiece of the Virgin and Child with Eight Saints*. Middle Rhenish, *ca.* 1470. Oil and tempera on wood, H. 68½″; central panel: W. 60″; wings: 26″. The Metropolitan Museum of Art, New York.

ITALIAN

Arcimboldo, Giuseppe, *Summer, Autumn*. Fantastic portraits, H. 29⅜″; W. 38″. The John and Mable Ringling Museum of Art, Sarasota.

Opposite Page

TOP

Fig. 1. The Entombment of Christ. English, *ca.* 1400. Seattle Art Museum. *Fig. 2.* Master of *the Burg Weiler Altarpiece. Altarpiece*, German. The Metropolitan Museum of Art. *Fig. 3.* MASTER OF THE ST. CATHERINE LEGEND, *The Nativity*. The Detroit Institute of Arts.

CENTER

Fig. 1. NICOLAES MAES, *The Lace-Maker*. The National Gallery of Canada, Ottawa. *Fig. 2.* ROSSO FIORENTINO, *Madonna and Child with St. Anne and Young St. John*. Los Angeles County Museum. *Fig. 3.* TINTORETTO, *Portrait of a Member of the Foscari Family*. The Montreal Museum of Fine Arts.

BOTTOM

Fig. 1. Embroidered Table Cover (detail). Flemish, *ca.* 1600. The Metropolitan Museum of Art, New York. *Fig. 2.* JAN VAN WECHELEN, *Ecce Homo*. John Herron Art Institute, Indianapolis.

Bramantino (Bartolomeo Suardi), *The Gathering of Manna.* Panel, H. 10 7/16"; W. 17". The Museum of Fine Arts of Houston, The Samuel H. Kress Collection.

Carpaccio (school of), *Two Portraits of Angels.* Oil on panel, H. 16"; W. 14". The Virginia Museum of Fine Arts, Richmond.

Cerruti, Jacopo, *Mother and Child.* H. 39"; W. 33". Los Angeles County Museum.

Cozzarelli, Giacomo, *The Virgin and Child with St. John and St. Catherine of Siena.* Tempera on panel, H. 25½"; W. 18¾". The Virginia Museum of Fine Arts, Richmond.

Credi, Lorenzo di, *Madonna and Child Enthroned with Infant St. John The Baptist.* Panel, H. 34"; W. 27¼". The Detroit Institute of Arts.

Fiorentino, Rosso, *Madonna and Child with St. Anne and Young St. John.* Oil on panel, H. 63½"; W. 46". Los Angeles County Museum.

Mansueti, Giovanni, *Madonna and Child* Tempera on panel. Carnegie Institute, Pittsburgh.

Master of the Lanckoronski Annunciation, *The Annunciation.* Possibly an early work of Francesco Pesellino, 2nd quarter 15th century. Tempera on panel, H. 10"; W. 13⅛". M. H. De Young Memorial Museum, San Francisco.

Orcagna, Andrea (follower of), *Altarpiece of the Intercession of Christ and the Virgin.* 1402(?). Tempera on canvas, H. 94½"; W. 60¼". The Metropolitan Museum of Art, New York.

Schidone, Bartolomeo, *Sleeping Child Christ.* Panel, H.10¼"; W. 22¼". The John and Mable Ringling Museum of Art, Sarasota.

Tintoretto, *Portrait of a Member of the Foscari Family.* H. 43½"; W. 35½". The Montreal Museum of Fine Arts.

SPANISH

Meléndez, Luis, *Self-Portrait.* H. 37¾"; W. 30". Los Angeles County Museum.

Zurbarán, Francisco, *Christ Crucified.* H. 114⅜"; W. 65½". The Art Institute of Chicago.

DRAWINGS

NOTE:

The Cincinnati Art Museum has received as gifts from the Allyn C. Poole Collection a group of twelve drawings of the seventeenth and eighteenth centuries, by Rubens, Van der Meulen, Watteau, Tiepolo and Gainsborough.

AMERICAN

Haseltine, William Stanley, *Shag Rocks, Nahant, Massachusetts.* Ink wash, H. 23"; W. 30". The Corcoran Gallery of Art, Washington, D. C.

Homer, Winslow, *Fishermen on Shore.* 1884. Charcoal on paper, H. 15"; W. 23". The Montclair Art Museum.

DUTCH

Gogh, Vincent van, *Landscape.* 1881. H. 7½"; W. 11 5/16". The City Art Museum of St. Louis.

FLEMISH

Jordaens, Jacob, *Study of a Seated Man (Apostle?).* Charcoal and wash, H. 11¼"; W. 10½". Los Angeles County Museum.

FRENCH

Corot, Jean-Baptiste-Camille, *Italian Landscape.* Pen, H. 7½"; W. 6½". The National Gallery of Canada, Ottawa.

Parrocel, Joseph, *Cavalry Regiment Crossing a River.* Black pencil on tan paper. Seattle Art Museum.

Toulouse-Lautrec, Henri de, *La Macarona in the Costume of a Jockey.* Drawing with color washes on paper, H. 18½"; W. 13". The Art Institute of Chicago.

Watteau, Antoine, *Four Studies of Men* (Italian Comedians). Red, black and white crayon, H. 10¼"; W. 15⅜". The Art Institute of Chicago.

ITALIAN

Ghezzi, Pier Leone, *Self-Portrait* (caricature). Brown ink on cream-colored paper, H. 8"; W. 5½" sight. The Fogg Art Museum, Cambridge.

Pagani, Paolo, *The Assumption of the Virgin.* Pen and wash, H. 21½"; W. 11 7/16". The National Gallery of Canada, Ottawa.

PRINTS

NOTE:

The Museum of Fine Arts, Springfield, Mass. has announced the acquisition of a large group (about 50) of chiaroscuro wood block prints of the sixteenth, seventeenth and eighteenth centuries, in particular by Andrea Andreani, Ugo da Carpi, Goltzius, Antonio da Trento and Antonio Maria Zanetti.

ENGLISH

North American Atlas. 1777. The Royal Ontario Museum of Archaeology, Toronto.

FLEMISH

Hameel, Alaert du, *The Last Judgment*. Engraving. The Museum of Fine Arts, Springfield, Mass.

FRENCH

Duvet, Jean, *The Crucifixion*. Engraving. The Art Institute of Chicago.

ITALIAN

Modena, Nicoletto Rosex de, *Three Stags*. Engraving. The Museum of Fine Arts, Springfield, Mass.

SCULPTURE

AMERICAN

Powers, Hiram, *Portrait of Nicholas Longworth*. Marble bust, H. 19¾". Cincinnati Art Museum.

GERMAN

Anonymous, *Madonna and Child* (attributed to the Master of the Dangolsheimer Madonna). Late 15th century. Polychrome wood, H. 0.865 m. The Art Museum, Princeton University.

ITALIAN

Laurana, Francesco, *Triboulet, Buffoon to René d'Anjou*. 1502. Oval portrait relief, marble, H. 10½"; W. 8⅛". Allen Memorial Art Museum, Oberlin College.

DECORATIVE ARTS

CERAMICS

Bleeding Bowl. Lambeth, *ca.* 1665. Diam. 5". *Candlestick*. Lambeth, middle 17th century. H. 9". *Pair of Honey Pots*. Brislington, *ca.* 1720. H. 8" each. *The Pedlar and His Mate* (pair of figures). Derby, *ca.* 1760. H. 7½" each. The Detroit Institute of Arts.

Equestrian Figure. English, John Astbury, *ca.* 1730-1740. Pottery, H. 9"; base 4¾" x 3⅜". William Rockhill Nelson Gallery of Art, Kansas City.

Majolica Tile from the Gonzaga Palace, Mantua. Italy (Faenza), *ca.* 1495. 9¼" sq. The Toledo Museum of Art.

Tankard. English (Fulham), John Dwight, 1724. Salt glaze pottery, H. 7¼"; Diam. 4¾". William Rockhill Nelson Gallery of Art, Kansas City.

FURNITURE

Bed. French, attributed to Georges Jacob, 18th century. Gilded wood; coverlet, head and footboard of satin embroidered in point de chaînette after designs by Philippe de Lasalle, 7' 1". The Cleveland Museum of Art.

Secretary Desk. German, David Roentgen, 18th century. Walnut with inlays of many woods in Chinoiserie design. Bottom: H. 41⅞"; W. 54¼"; D. 24⅛"; top: H. 59¼"; W. 54¾"; D. 14½". The Art Institute of Chicago.

GLASS

Stained Glass. Basel or Freiburg, *ca.* 1510. H. 15¼"; W. 11⅝". Arms of Lichtenfels; formerly in the von Pannwitz collection. *Stained Glass*. Switzerland, 16th century. H. 13⅛"; W. 8⅛". Arms of Heinrich Bodmer zu Baden; formerly in the von Pannwitz collection. The Cleveland Museum of Art.

METAL WORK

Chafing Dish. American, Robert Fairchild, mid-18th century. Silver, H. 3¼"; Diam. 6". Yale University Art Gallery.

Cream Jug. English, Thomas Howell, *ca.* 1790-1795. Silver, H. 6"; base 2" sq. *Cream Jug*. English, attributed to Samuel Bradley, 1795-1796. Silver, H. 5⅜"; base 2" sq. Both items have been in the family of John B. Morris since 1795. The Newark Museum.

Teapot. George I. English, Ambrose Stevenson, 1718. Silver, H. 5⅝"; Diam. 2¾" (bottom). Portland Art Museum.

Tankard. American, Cornelius Vanderburgh, second half 17th century. Silver. The Brooklyn Museum.

TEXTILES

Aeneas Carrying Away Anchises from Burning Troy. H. 11' 2"; L. 12". *Aeneas Driven by a Storm into Africa*. H. 11' 3"; L. 12' 9". *The Banquet of Dido and Aeneas*. H. 11' 2"; L. 12' 9". French, late 17th century tapestries. *The Fish Market*. H. 12'; L. 17' 10". *The Village Kermess*. H. 12'; L. 17' 10". Early 18th century tapestries after David Teniers. The Baltimore Museum of Art.

Brocade Textile. Spanish-Arabic, probably from Siguenza, 14th century. W. .432 m; L. about .263 m. Museum of Fine Arts, Boston.

Embroidered Table Cover bordered with scenes from the story of Gombaut and Macée. Flemish, *ca.* 1600. Wool and silk in tent stitch on canvas, W. 5' 4½"; L. 9'. *Pastorales à Draperies Bleues et Arabesques*. French (Beauvais) tapestry after cartoons by Jean-Baptiste Huet, *ca.* 1780. Wool, H. 11' 8"; W. 19' 3". *The*

Glorification of Charles VIII. Flemish (Brussels) tapestry designed by Jan van Roome, *ca.* 1490. Wool and silk with gilded threads, H. 11′; L. 30′ 2½″. The Metropolitan Museum of Art, New York.

Rug. Persian, Joshaghan. 6′ 6″ x 6′ 7″. Portland Art Museum.

L'Opérateur and *La Curiosité,* from *Les Fêtes Italiennes.* French (Beauvais) 18th century tapestry after François Boucher. H. 9′ 9″; W. 13′ 5″. *The Marriage of Rigault d'Oureille at the Chateau Villeneuve-Lembron, Auvergne,* French (Arras) tapestry, late 15th century. H. 8′; W. 11′ 2″. The Virginia Museum of Fine Arts, Richmond.

WOOD

Door with Crocodile Carved in Relief. Africa, Baoule tribe, 19th century. Wood, H. 52½″; W. 22¼″. Thickness (at center), 1¾″. *Figure carved from Tree Fern Root.* New Hebrides Islands, 19th century. H. 53″; Circum. 29½″ (below face, in center). The Brooklyn Museum.

Painted Ceremonial Mask. Belgian Congo, Bakuba tribe, early 19th century. Carved in round from a single piece of light-weight wood, H. 19½″; total circum. 47″. The Minneapolis Institute of Arts.

CONTEMPORARY ART

PAINTING

AMERICAN

Bloom, Hyman, *The Anatomist.* Oil and damar varnish, H. 70″; W. 40⅛″. Whitney Museum of American Art, New York.

Burchfield, Charles E., *Still-Life in Winter.* Watercolor. The Carnegie Institute, Pittsburgh.

Burliuk, David, *St. Mark's Place.* H. 26″; W. 34″. Whitney Museum of American Art, New York.

Browne, Byron, *Still-Life.* H. 48½″; W. 38″. The Pennsylvania Academy of the Fine Arts, Philadelphia.

Davis, Stuart, *Midi.* 1954. H. 28″; W. 36″. The Wadsworth Atheneum, Hartford.

Idem, Something on the Eight Ball. 1953-1954. H. 5′ 6″; W. 4′ 5″. The Philadelphia Museum of Art.

Demuth, Charles, *Building Abstraction.* H. 27⅞″; W. 23¾″. The Detroit Institute of Arts.

Dickinson, Preston, *Along Harlem River.* Watercolor, H. 12¼″; W. 18¾″. The University of Nebraska Art Galleries.

Diego, Julio de, *Activity Across the River.* H. 35″; W. 52″. Birmingham Museum of Art.

Drumlevitch, Seymour, *Conca d'Oro.* Oil and lacquer, H. 30″; W. 40″. Whitney Museum of American Art, New York.

Ganso, Emil, *Long Island Landscape,* H. 26¼″; W. 40½″. Whitney Museum of American Art, New York.

Grosz, George, *Waving the Flag.* Watercolor, H. 25″; W. 18″. Whitney Museum of American Art, New York.

Gwathmey, Robert, *Painting of a Smile.* H. 40″; W. 60″. The University of Nebraska Art Galleries.

Hartigan, George (Grace), *Seated Greek Girl.* H. 49½″; W. 42″. Whitney Museum of American Art, New York.

Heidenreich, Charles, *Manhattan Window Number 2.* Watercolor, H. 30¼″; W. 21¾″. Whitney Museum of American Art, New York.

Luks, George, *Mrs. W. S. Farish.* H. 23″; W. 17″. The Joslyn Art Museum, Omaha.

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Fig. 1. JEAN-MARC NATTIER, *The Marquise of Vintimille as Euterpe, Muse of Music.* California Palace of the Legion of Honor, San Francisco. *Fig. 2.* FRANCOIS BOUCHER, *Paris Abducting Helen of Troy.* M. H. De Young Memorial Museum. *Fig. 3.* JEAN-MARC NATTIER, *The Duchess of Châteauroux as Thalia, Muse of Comedy.* California Palace of the Legion of Honor, San Francisco.

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Fig. 1. LUIS MELÉNDEZ, *Self-Portrait.* Los Angeles County Museum. *Fig. 2.* CHARLES WILLSON PEALE, *Portrait of Mrs. Sarah Bordley.* The Montclair Art Museum. *Fig. 3.* GUILLAUME GUILLON LETHIERE, *Girl with Portfolio.* The Worcester Art Museum.

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Fig. 1. Chafing Dish. American, Robert Fairchild, mid-18th century. Yale University Art Gallery. *Fig. 2.* HIRAM POWERS, *Portrait of Nicholas Longworth.* Cincinnati Art Museum. *Fig. 3. Teapot,* George I. English, Ambrose Stevenson, 1718. Portland Art Museum.

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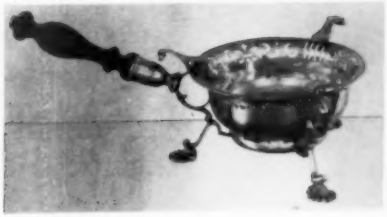

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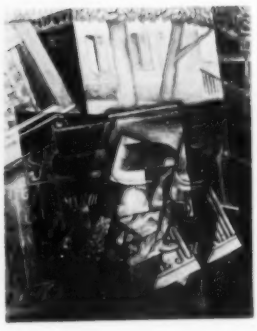

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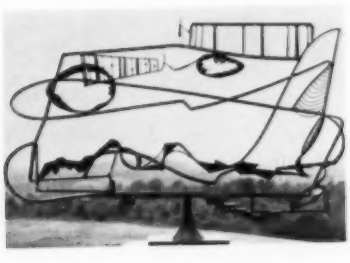

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Idem, The Miner. H. 60¼"; W. 50⅜". National Gallery of Art, Washington, D. C.

Marin, John, *Incoming Tide — Quoddy Head, Maine; Autumn on Road to Deblois—Maine No. 1.* Watercolors, H. 15½"; W. 20", H. 14"; W. 19½". Museum of Fine Arts of Houston.

Morgan, Randall, *War Plant.* H. 11¾"; W. 17½". Whitney Museum of American Art, New York.

Ribak, Louis, *Corral in Winter.* H. 32"; W. 40". Whitney Museum of American Art, New York.

Sheeler, Charles, *Steel—Croton.* 1953. H. 16"; W. 24". The Virginia Museum of Fine Arts, Richmond.

Sloan, John, *Bonfire, Snow.* H. 24"; W. 19¾". The Montclair Art Museum.

Solman, Joseph, *The Red Shawl.* H. 16"; W. 24". Whitney Museum of American Art, New York.

Soyer, Moses, *Girl in Orange Sweater.* H. 30"; W. 24". Whitney Museum of American Art, New York.

Sterne, Maurice, *Bali Bazaar.* H. 36½"; W. 39". Whitney Museum of American Art, New York.

Stuempfig, Walter, *Lifeguards.* H. 46½"; W. 36¾". The Newark Museum.

Tobey, Mark, *Edge of August.* 1953. Tempera. The Museum of Modern Art, New York.

FRENCH

Braque, Georges, *Musical Forms. Ca.* 1912-1913. Oil and pencil on canvas, H. 36½"; W. 23½". The Philadelphia Museum of Art.

Fresnaye, Roger de la, *Nude.* 1911. H. 50½"; W. 22½". The Philadelphia Museum of Art.

Picabia, Francis, *Dance at the Spring.* 1912. H. 47¼"; W. 47¼". *Catch as Catch Can.* 1913. H. 39¼"; W. 32". *Physical Culture. Ca.* 1913-1914. H. 35⅛"; W. 45¾". The Philadelphia Museum of Art.

Idem, Je Revois en Souvenir ma Chère Udnie. 1913. The Museum of Modern Art, New York.

Renoir, Pierre-Auguste, *The Bather.* 1918. H. 20¼"; W. 12". The Philadelphia Museum of Art.

Villon, Jacques, *Young Girl.* 1912. H. 22"; W. 26". The Philadelphia Museum of Art.

GERMAN

Kirchner, Ernst Ludwig, *Fir Trees.* H. 47¼"; W. 26¾". Portland Art Museum.

ITALIAN

Chirico, Giorgio de, *The Poet and His Muse.* 1921. H. 35½"; W. 29". The Philadelphia Museum of Art.

SPANISH

Gris, Juan, *The Lamp.* 1916. H. 32"; W. 25½" *The Man in the Café.* 1912. H. 50½" W. 34½". *The Open Window.* 1917. H. 39½"; W. 29". *La Place Ravignan.* 1915. H. 46"; W. 35". *The Chess Board.* 1917. H. 26½"; W. 39". The Philadelphia Museum of Art.

Miró, Joan, *Man and Woman.* 1925. H. 39"; W. 31¾". *Nude.* 1926. H. 36"; W. 29". *Man, Woman and Child.* 1931. H. 35"; W. 45½". *The Hermitage.* 1924. H. 45"; W. 57½". The Philadelphia Museum of Art.

Picasso, Pablo, *Composition de Figures* (or *Deux Femmes et Enfant*). 1922. H. 50½"; W. 73". The Newark Museum.

DRAWINGS

AMERICAN

Bloom, Hyman, *Autopsy.* Sanguine crayon on pale green paper, H. 54½"; W. 37½". Whitney Museum of American Art, New York.

Callahan, Kenneth, *Moth #2.* 1952. Ink, H. 25⅛"; W. 38". The University of Nebraska Art Galleries.

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Fig. 1. HENRI DE TOULOUSE-LAUTREC, *La Macarona in the Costume of a Jockey.* The Art Institute of Chicago. *Fig. 2.* WINSLOW HOMER, *Boys with Sailboats.* John Herron Art Institute, Indianapolis. *Fig. 3.* HONORÉ DAUMIER, *The Print Collector.* The Philadelphia Museum of Art.

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Fig. 1. STUART DAVIS, *Midi.* The Wadsworth Atheneum, Hartford. *Fig. 2.* JUAN GRIS, *La Place Ravignan.* The Philadelphia Museum of Art. *Fig. 3.* ROBERT GWATHMEY, *Painting of a Smile.* The University of Nebraska Art Galleries.

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Fig. 1. MARY CALLERY, *Sketch for "Amity."* The Detroit Institute of Arts. *Fig. 2.* ROGER DE LA FRESNAYE, *Nude.* The Philadelphia Museum of Art. *Fig. 3.* DAVID SMITH, *Hudson River Landscape.* Whitney Museum of American Art, New York.

Evergood, Philip, *Dream Catch*. 1946. India ink and gouache, H. 15½"; W. 10¼". The Wadsworth Atheneum, Hartford.

Kuniyoshi, Yasuo, *Victor*. 1952. Pencil, H. 13"; W. 9½". The University of Nebraska Art Galleries.

SPANISH

Miró, Joan, *Four Figures. Ca.* 1934. India ink and pastel, H. 18½"; W. 24½". The Philadelphia Museum of Art.

SCULPTURE

AMERICAN

Calder, Alexander Stirling, *Martin Philip Grey, II*. Portrait bust of small boy. 1902. Plaster, life-size. The Pennsylvania Academy of the Fine Arts, Philadelphia.

Callery, Mary, *Sketch for "Amity."* Bronze, H. 7¾"; W. 26". The Detroit Institute of Arts.

Davidson, Jo, *Gertrude Stein*. 1920. Bronze, H. 31". Whitney Museum of American Art, New York.

Sardeau, Helene, *Figure*. Bronze, life-size. The Pennsylvania Academy of the Fine Arts, Philadelphia.

Smith, David, *Hudson River Landscape*. Welded steel, stainless steel accents, H. 49½"; W. 75". Whitney Museum of American Art, New York.

Werner, Nat, *Conquistador*. Black walnut, H. 28½". *Forbidden Fruit*. Green serpentine marble, H. 11". Whitney Museum of American Art, New York.

FRENCH

Maillol, Aristide, *Bather Putting up Her Hair*. 1898. Bronze, H. 32". Yale University Art Gallery.

GERMAN

Kolbe, Georg, *Junge Frau*. Bronze, H. 37¼". Vassar College Art Gallery.

ITALIAN

Marini, Marino, *Horse*. 1950. Bronze, H. 45½"; L. 47". The Toledo Museum of Art.

DANS CE NUMÉRO

LA VIERGE AU GLAIVE

par William H. Gerdts, Jr.

Dans cette étude iconographique l'auteur examine les transformations subies par un des thèmes de la vie de la Vierge—le glaive qui perce son coeur—depuis le XIII[e] jusqu'au XVII[e] siècle, en France aussi bien qu'en Italie et dans les pays du Nord. Symbolisant une des sept douleurs de la Vierge, le motif (comme l'a d'ailleurs bien montré M. Mâle, dans *L'Art Religieux de la Fin du Moyen Age,* p. 123 ff.), le glaive de la Vierge resta longtemps l'un des attributs de la Mère de Dieu.

LA PORCELAINE DE SÈVRES DANS LES COLLECTIONS AMÉRICAINES

par Pierre Verlet

M. Verlet, l'auteur d'un livre récent sur la porcelaine de Sèvres, étudie ici certains exemples de très grande importance dans les collections américaines. L'un de ceux-ci est une fontaine (collection du Wadsworth Atheneum, Hartford) qui fut en toute probabilité acquise par le Dauphin, père de Louis XVI, en 1756 (elle est datée C, pour 1755). La cuvette dut être brisée; la présente cuvette porte la date de 1786. Le pot-pourri en gondole du musée de Philadelphie est une autre pièce importante (1757), dont un autre exemple se trouve dans la collection Wallace. Parmi les autres pièces étudiées par M. Verlet, citons deux vases du musée de Boston, qui sont aux États-Unis depuis l'époque du Directoire, apportées de France par un marchand de Boston. Ces vases, comme le démontre M. Verlet, ornaient le Cabinet du Conseil à Versailles.

LE MINIATURISTE JOHN SMART; SA VIE ET SES PORTRAITS

par Arthur Jaffé

John Smart est considéré à juste titre comme l'un des miniaturistes anglais les plus importants, sinon le plus important. Dans cette étude, l'auteur retrace la vie du peintre, rectifie certaines dates (par exemple Smart est né en 1741 ou 1742—non en 1740) et donne des détails peu connus sur la vie privée et les enfants de Smart. La seconde partie de l'article est consacrée à l'iconographie de John Smart, dont le portrait a été peint par Gilbert Stuart et Smirke.

LA BALANCE DES PEINTRES DE ROGER DE PILES

par John Steegman

La Balance des Peintres de de Piles est, avec le *De Arte Graphica* de Charles Dufresnoy, un des ouvrages de critiques les plus célèbres du XVII[e] siècle. M. Steegman étudie ici le système développé par de Piles, qui classifia les peintres célèbres d'après le "Dessein," le Coloris, la Composition et l'Expression, et leur donna des "notes." Il établit des principes, et les appliqua dans son ouvrage, nous donnant ainsi une idée claire des idées esthétiques du XVII[e] siècle.

SCULPTURE DANS L'ESPACE ET L'ŒUVRE DE NORBERT KRICKE

par John Anthony Thwaites

Le sculpteur allemand Norbert Kricke est peu connu aux États-Unis. Ses ouvrages, faits de métal, sont cependant fort intéressants. Kricke s'efforce d'introduire dans sa sculpture, déclare l'auteur de cette étude, de nouvelles idées d'espace et de temps avec un rhythme nouveau. Il semble, ajoute M. Thwaites, que l'intelligence du sculpteur se meut dans toutes les directions possibles, et un nouveau concept de l'art sculptural commence à se développer.

GUSTAVUS HESSELIUS À PHILADELPHIE

par Frederick B. Tolles

Les mentions contemporaines de Gustavus Hesselius, le peintre suédois (1682-1755) qui vécut aux États-Unis, sont très peu fréquentes. M. Tolles reproduit ici une lettre adressée par James Logan, une des personnalités importantes de Philadelphie, à son frère William Logan, de Bristol, qui donne des détails précieux sur la réputation d'Hesselius à Philadelphie.

DESSINS DE GUARDI INÉDITS — III AND IV

par J. Byam Shaw

Les deux dernières parties de l'essai de M. Shaw sur les dessins de Guardi découverts depuis la publication du *Guardi Drawings* de cet auteur se rapportent aux "machiette," les personnages si caractéristiques de Guardi, qui agrémentent ses tableaux, et à ses "capricci." M. Shaw discute aussi plusieurs faux d'après Guardi et aussi quelques-uns des dessins du fils de Francesco, Giacomo, qui copia souvent les œuvres de son père.

UN DESSIN DE LUCAS CRANACH LE VIEUX

par Jakob Rosenberg

Le musée de Boston à acquis récemment un dessin à la plume et au lavis, un *Saint Eustache,* qui est un des dessins assez rares de Cranach. M. Rosenberg, qui le publie ici, mentionne qu'on peut le rapprocher d'un tableau de Cranach plus ancien de la collection Liechtenstein, et donne comme date logique de son exécution 1530 ou à peu près.

UN DESSIN DE PIETER NEEFS: LA CATHÉDRAL DE BONN

par Wolfgang Stechow

Les dessins hollandais d'intérieurs d'églises sont extrêmement rares. Le dessin publié ici (collection Frits Lugt, La Haye) est l'œuvre de Pieter Neefs l'Ancien. Il est précieux non seulement pour son sujet, mais aussi parce qu'il est signé: "P. Neefs 1618," c'est le seul dessin authentique de Neefs qui soit signé. Il est probable, comme le suggère M. Stechow, que Neefs s'est servi pour ce dessin d'un dessin exécuté par Hendrick van Steenwyck.

UN DESSIN D'ANGE-MICHEL COLONNA

par Ebria Feinblatt

Les dessins attribuées à Colonna (1600-1687) dans la collection Certani de Bologne sont assez nombreux. Mlle. Feinblatt publie ici un de ces dessins, une étude pour la voûte de l'Oratoire de S. Giuseppe à Bologne et, en même temps, étudie deux autres dessins qui sont aussi evidemment l'œuvre de Colonna.

ARCHIVES OF AMERICAN ART

WE ARE pleased to inform our readers that, beginning with the next issue, *The Art Quarterly* will contain an additional section devoted to the Archives of American Art.

The Archives have been established by The Detroit Institute of Arts for the purpose of collecting in one central place original records of American painters, sculptors and craftsmen. These records may be original letters or notebooks; unpublished notes of historians or correspondence of art dealers; documents of an ephemeral nature and difficult of access; reproductions, by microfilming or other processes, of such records preserved permanently in other collections; in other words, whatever may throw light upon the arts in America. No restrictions of period or place are intended, since the aim of the Archives is to assemble everything that will ultimately make the collection an effective center for research in American art.

The Archives will not compete with, or replace, existing collections or libraries, but rather will enlarge their usefulness. No organization in this country attempts to bring together such documents on a national scale. It is intended to create a complete working collection of documentary material for the convenience of the special student and for the stimulation of serious study of artistic history. To individual libraries it will provide a duplicate record in case of loss or destruction. To the student it will offer an appreciable saving of time and money.

For its pilot project we have selected Philadelphia. We were fortunate enough to secure the help of Professor Charles Coleman Sellers, author of *The Artist of the Revolution: the Early Life of Charles Willson Peale;* and *Portraits and Miniatures By Charles Willson Peale,* to launch the project. Miss Frances Lichten, author of *Folk Art of Rural Pennsylvania,* is now carrying on the work of arranging material and supervising the microfilming of documents in Philadelphia institutions.

The progress of research, the growth of the Archives, and future field projects, will be reported quarterly here. The section will also afford space for brief, documentary notes on American artists and craftsmen.

FRANCESCO GUARDI, *Piazza San Marco (18⅝" x 30⅝")*
Richmond, The Virginia Museum of Fine Arts

RECENT IMPORTANT ACQUISITIONS OF AMERICAN COLLECTIONS

A GUARDI IN THE VIRGINIA MUSEUM OF FINE ARTS

From an article in the Virginia Museum of Fine Arts *Bulletin*, May, 1954.

In a recent purchase through the Williams Fund, the Museum has acquired an unusually fine painting by Francesco Guardi. The subject is the square in front of the Church of San Marco in Venice.

An ancient city, Venice reached a peak of importance and indifferent independence from the rest of Italy in the sixteenth century. Artistically, it was the period of Titian, Giorgione, Tintoretto and Veronese, artists who are still the great names of Venetian painting. By the eighteenth century Venice had lost much of its vigor, though retaining outwardly the colorful fêtes and brilliant pageants of the Doge's court.

Francesco Guardi was the chronicler of eighteenth century Venice. *Piazza San Marco*, title of the Museum's acquisition, was one of many views especially favored by Guardi. The square itself is a stage where Guardi's Venetians display for posterity their elegant, shimmering clothes and busy inactivity. In the background is the famous half-Byzantine Church of San Marco with its golden domes and shining mosaics. Renaissance buildings form the sides of this stage-like view.

Guardi excelled in painting the momentary effect of light, chiefly by the careful placing of many minute flecks of brilliant white. To emphasize his mastery of light and shadow, the painter has divided the square, half in transparent shadow and half in brilliant sunlight—a compositional scheme used by Guardi in nearly all his Venetian views.

Painting the "Queen of the Adriatic" in her waning, yet still dramatic years, Francesco Guardi is one of the few major Italian artists of the eighteenth century. *Piazza San Marco* is an important and welcome addition to the permanent art collection of the people of Virginia.

"POPPIES IN A CHIANTI BOTTLE" BY CARAVAGGIO IN THE MUSEUM OF FINE ARTS, BOSTON

From an article by Hanns Swarzenski in the Boston Museum of Fine Arts *Bulletin*, June, 1954.

Despite all the splendid and brilliant critical research devoted in recent years to Caravaggio, and despite the memorable and magnificent *Mostra di Caravaggio* held in Milan in 1952, scholars have not yet arrived at a general agreement on the dating of his most significant creations. And the same must be said about the attribution of a great number of important works which are accepted as well as rejected, reclaimed and again refuted, as originals of this most disturbing and problematic genius.

CARAVAGGIO, *Red and White Poppies in a Broken Chianti Bottle (26" x 22½")*
Boston, Museum of Fine Arts

It is under these aspects that one of the more recent acquisitions of the Museum, a still-life—*Red and White Poppies in a Broken Chianti Bottle*—should be viewed.

The picture was discovered by the late Hans-Dietrich Gronau in the collection of Lord de Lisle and Dudley at Penshurst Place. A first cleaning, done shortly before the acquisition, revealed clearly that the signature on the right edge of the table on which the bottle is placed, painted and partly strengthened in red letters, reads: *Michel Angelo Cari(?) vaggi f(ecit)*. The flower-piece was, however, not bought on account of this "signature," which could not be regarded as an autograph since signed works of Caravaggio are not recorded. It was solely the unique artistic quality of the painting that provided the reason, as it should, for the purchase, and it was its style that caused the attribution to Michelangelo Merisi di Caravaggio. Furthermore, setting the question of attribution aside for the moment, this most powerful and enigmatic flower-piece, which anticipates in a surprising way the concept of still-life in a modern sense as it was first envisaged by Courbet and then by Van Gogh, seemed a most desirable addition to our comparatively sparse collection of this important category of European painting.

If we are right in suggesting that this *Still-life with Poppies* is Caravaggio's work, it appears now that it would belong to his last period. The emotional interpretation of the poppies, though already timidly and tentatively foreshadowed in earlier flower-pieces, belongs to a later phase in which the last vestiges of a realistic and botanical interpretation are abandoned in accordance with Caravaggio's later vision of reality. It cannot be denied that the few plants which make an appearance in his later works are, in their disturbingly expressive heaviness and exuberance and in their modeling in various shades of olive and dark greens, astonishingly similar to the leaves of the *Poppies*. Reminiscent of Caravaggio's earlier realistic statements is also the broken *chianti fiasco* with its covering of braided straw coming off in twisted spirals. The motive is unique. Until now flowers were placed in an orderly manner in more or less precious Venetian glass or majolica ware, and not in vulgar containers of wine which are even broken.

It should also be mentioned in this connection that the straw-covered *chanti fiasco* seems to make its first appearance in Italian painting in Caravaggio's *Rest on the Flight into Egypt* in the Borghese. The curved braids of straw of the *fiasco* foreshadow indeed, in the rendering of the texture and the perspective, the braided straw covering of the bottle of the Still-life. Its dramatic isolation against the neutral gray background is familiar from his later work. And so is the woolly texture of the white double poppy in its dramatic contrast to the red species of this flower.

It now remains to explain the puzzle of the signature on the *Poppies*. When the painting was bought, the signature was dismissed as evidence for its attribution because, as we mentioned above, no signed works by Caravaggio are known. And since the character of the letters did not speak against an origin in the seventeenth century, it was surmised that the inscription was added like a label by an early collector. After all, even during his lifetime, Caravaggio's reputation was so great that, as the sources prove, every collection of distinction wanted to represent him. Seemingly documented works by him have paper labels with his name written in ink, as a sort of catalogue entry, pasted on the back of the panels. However, after a careful analysis of the pigment by the head of the Museum's laboratory, he reported that:

BOTTICELLI, *The Nativity (63½" x 54")*
Columbia Museum of Art, Samuel H. Kress Collection

"It was clearly observed that the crackle of the paint film in general penetrated throughout the signature. The color of the signature appeared the same as the color used as a priming beneath the visual paint film. As tin and silver appear in the analyses as trace elements, which indicates the pigments are identical, the analyses would indicate the signature definitely existed when the painting was executed."

A BOTTICELLI IN THE COLUMBIA MUSEUM OF ART

Among the twenty-seven paintings recently received by the Columbia Museum of Art in South Carolina, as a gift from the Samuel H. Kress Foundation, is the *Nativity* by Botticelli reproduced here. An imposing fresco (63½ by 54 inches) transferred on canvas, it shows, as the recently published catalogue states, "a close resemblance to Botticelli's fresco of the *Nativity*, a lunette over the main door inside the church of S. Maria Novella."

A relatively early work, it has been attributed to Botticelli by Lionello Venturi, Berenson and Langton Douglas.

RECENT PUBLICATIONS IN THE FIELD OF ART

RENATE JAQUES, *Deutsche Textilkunst*. Krefeld, 1953. 290 pp., 189 illus., 4 colorplates. $12.50.

This handsome book deals with diverse aspects of textile art in a comprehensive manner, since it includes the products of tapestry and shuttle loom, embroidered and printed fabrics, from the thirteenth to the nineteenth century. The text is kept as a running narrative to the excellent pictures, and will appeal to many readers and open to them new vistas of beauty.

Dr. Jaques begins her survey with the blockprinted linens and silks from the region of the lower Rhine. The earliest patterns are thrifty adaptations of the expensive Byzantine and Arabic textiles that were brought from Italy over the Alpine passes. Soon the German craftsmen learned to cut their own patterns into the wooden blocks; wolves, foxes, ravens appear among the nordic designs. These earliest documents are proof of a well-developed technique; some are printed in two, even three colors, others in silver or gold.

Pictorial wall-hangings are mentioned in early Germanic literature and a few actual specimens, woven in tapestry technique, are preserved. Their designs are adapted from Byzantine silks, Carolingian book illustrations and sculptured reliefs of the Ottonian period. From a workshop at Quedlinburg in Lower Saxony comes a unique hanging in knotted pile technique. New

centers of tapestry weaving appear about the middle of the fourteenth century, in Franconia and along the Upper and Middle Rhine. The earliest preserved hanging is today divided between the museums of Nürnberg and New York. The author mentions only the former, a strip with six saints; she may not know the Metropolitan Museum's *Crucifixion*, though the connection of the two pieces was recognized and published about thirty years ago by the late R. M. Riefstahl. There follow a number of the delightful tapestries woven at Basel in Switzerland, along the Rhine in Alsace as far as Mainz, and in Franconia. Very few of these were destined for the church. Mostly they illustrate various aspects of faith and fickleness in love, the pastimes of well-to-do, handsome people, sometimes mixed with wild men and women. These tapestries are called "Heidnisch-werk" in the inventories and taxation lists in the archives of Basel, due perhaps to a tradition that saw in them a pagan-oriental technique. These entertaining tapestries can often be closely located by the alemanic dialects used in the inscribed scrolls. Some of the designs show similarity to the engravings of the Master E. S. and the Master of the Playing Cards. They come to an end with the waning of the fifteenth century.

The chapters on Embroidery of the Romanesque and Gothic periods have especially well-chosen illustrations and the text is both pleasing and instructive. But why are the Bohemian embroideries of the late fourteenth century not even mentioned? They obviously belong to German art and there is no gainsaying their beauty and technical perfection.

Personally I like best the chapters devoted to the textiles since the Renaissance. In tapestry weaving, the influence of itinerant Flemish weavers is noticeable in the German production as far as the Baltic Sea. Dr. Jaques brings some charming illustrations, such as Peter Candid's *Grotesques* at Munich, and a long-fringed band—part of a bed-hanging?—at Hamburg, which in its *Orpheus among the Animals* shows the influence of Peter Coecke van Alost. At the same time she points out the truly German contribution by designers that hearken back to Dürer and Hans Baldung. Table covers with coats-of-arms in central medallions are another rather late specialty. In Northern Germany tapestry weaving survives in cushion covers which often merge into peasant art. In Southern Germany the noble technique remained at a high level, through the intelligent support of the Prince Bishops of Wurzburg and the Elector Princes of Bavaria. Tapestries like *Venetian Carnival* at Wurzburg, the *Seasons* at Munich, are designed in a delightful Austro-Italianate style. With the last of these textile paintings, the *Banquet of the Gods*, finished in 1802, tapestry weaving in German lands comes to a memorable end.

Truly German, almost a sideline of the embroidered wall-hangings of an earlier age, are knitted rugs that were produced mostly in Southern Germany in the seventeenth and eighteenth centuries. The rugs—more likely they were used as tablecovers or wall-hangings – were knitted in their full width on two needles with wool of many colors, by men, often as a journeyman's masterpiece for membership to the clothmakers' guild. They are signed with the full name or initials and dated, and show heraldic patterns or biblical scenes; the designs are closely related to those of the contemporary samplers. These had evolved from being mere aids to memory, to pictorial arrangements; both types are illustrated. By the eighteenth century embroidery was used more lavishly than ever but always merely according to the whims of fashion.

The other very old form of extrinsic decoration of textiles, by painting or printing, was almost forgotten during the centuries of the Renaissance. Its revival towards the end of the

seventeenth century was due to new methods of printing, new dyes and new fabrics, invented mostly outside of Germany, but adapted and improved by German craftsmen.

Pattern-weaving, the most important branch of textile art, is treated rather compactly. This is surprising, for all through the eighteenth and nineteenth centuries certain German weaving centers competed sharply with those of France. To the fact that Krefeld was built up into the even today most important German center of the silk industry by several generations of the textile dynasty of Von der Leyen, the author devotes a scant three lines of print. The Director of the Museum of Krefeld carries modesty too far!

ADÈLE COULIN WEIBEL

A. E. POPHAM, *The Drawings of Parmigianino.* New York, Beechhurst Press, 1953.

Mr. Popham has just retired from the post of Keeper of Prints and Drawings of the British Museum. His book, the first to concentrate on Parmigianino's drawings, is one of a series originally published in England by Faber and Faber; the Beechhurst Press has republished two of the books in this country. The original publications now number six volumes (on Tudor and Stuart drawings, Francesco Guardi's, Fuseli's, Richard Wilson's, Piranesi's, and Parmigianino's), all published under the editorship of Karl T. Parker, Keeper of the Ashmolean Museum at Oxford. All these books are convenient in size, and their plates, paper and typography are of admirable quality.

Mr. Popham has the singularly important knowledge of facsimiles, both drawn and engraved, of Parmigianino's works, as well as familiarity with the works themselves, and he is thoroughly acquainted with the literature on the artist. In the area of paintings, this literature has now assumed definitive form with Sidney J. Freedberg's *Parmigianino: His Works in Painting.** Freedberg's book appeared after Popham's manuscript was virtually completed and his plates selected, but references to Freedberg's text and illustrations were inserted in the Popham Catalogue of Plates. It appears that Popham did not think it necessary to do more; in his Preface (p. 8) he has remarked that "Mr. Freedberg's conclusions coincide in many cases with my own. . . ." In this connection it is interesting to find that among the drawings illustrated by Popham (eighty-two in seventy-two plates) that are mentioned by Freedberg (twenty-eight), there is question or disagreement about the authorship of two specimens at most (Popham's numbers VII and XIb), and both these occur in the area of drawings Popham would regard as early, where a certain amount of question and disagreement is inevitable.

The short Preface is followed by a handy outline, dates in Parmigianino's career, and by a bibliographical list, Works Abbreviated. Then comes the Introduction, thirty-six pages, in which the author sketches the general relationship between the great Parmesan painters Correggio and Parmigianino, and specifies the differences of purpose, technique and style between their drawings. He also considers the works of other Cinquecento artists with whose drawings Parmigianino's are sometimes confused: Anselmi, Rondani, Bertoia, Mirola, Bedoli.

Parmigianino's drawings are discussed in roughly chronological order, and they are associated with other works by, or

derived from, him, and to the events of the artist's life as these are known to us from Vasari and other sources. The artist's place in respect to mannerism and to High Renaissance classical style is indicated briefly and clearly; so is his considerable importance in the history of the original and the reproductive print. The Introduction is concluded with remarks on the history of Parmigianino's fame, and with references to the most important collections of his drawings, and the major bodies of reproductions that have been made of them. The text is well-organized, penetrating and readable.

The Catalogue of Plates that follows is a model of pertinence. Many of the drawings have not been illustrated before, two dozen have not even been cited in previous literature; thus the material Popham publishes here contains, for most of us, a large proportion of surprises. Mr. Popham's selection makes implicit Parmigianino's whole technical range and stylistic evolution. Most of these drawings are owned in England, France, and Italy; with only seven exceptions the author has refrained from publishing drawings he has not studied in the original. The Catalogue is followed by a comprehensive Index, then by the plates. The plates are excellent halftones, and almost every one is given a full page.

Mr. Popham has estimated that about 500 drawings by Parmigianino have survived. That some of the artist's loveliest and most influential ideas were set down in the form of drawings, this smallish book suggests in a brilliant way. And indeed, students should have been glad to pay a good deal more than this book's modest cost if there had been more of it.

*Harvard University Press, Cambridge, 1950. The appearance of Popham's book has caused Freedberg to lay aside for the time being his own plans for a book on the artist's drawings. A useful comparative study of recent literature on Parmigianino has been written by L. Fröhlich-Bum, *Gazette des Beaux-Arts*, VI^e^ (December, 1953), Tome XLII, 326 ff. Presently Mrs. Fröhlich-Bum will have published, in the same periodical, an important group of hitherto unpublished drawings by Parmigianino.

ROBERT O. PARKS
John Herron Art Institute

ELIZABETH DU GUÉ TRAPIER, *Luis de Morales and Leonardesque Influences in Spain*. New York, The Hispanic Society of America, 1953. 45 pp. 21 illus.

In this compact little book Miss Trapier uses two important works of Morales in the collection of The Hispanic Society as a point of departure to examine the influence of Leonardo upon sixteenth century Spanish painting. Although less than the Venetian influence, it was still decisive for Ferrando de Llanos, Ferrando Yañez and Juan de Juanes in Valencia and Luis de Morales of Estremadura.

The account of this influence is an interesting study in the diffusion of ideas, as well as of works of art. By the time that Pompeo Leoni brought some of Leonardo's actual sketch books to Spain in 1589, the influence upon the practising artist was at an end; the interest of the collector had taken its place.

Where and how did Luis de Morales, that artist of the provincial towns of Estremadura on the Portuguese frontier, come into touch with Leonardo's *sfumato*, his twilight smile, his subtle compositions? Miss Trapier rejects the ingenious theory put forward by F. Antal in the *Burlington* (September, 1950) of an Italian journey in 1529 by Morales, upon

which he met and studied with the old Hispano-Flemish artist Pedro de Campaña. She makes a very good case for her belief that Morales found enough Leonardesque works in Spain to account for all the influences visible in his art.

The Autobiography of Colonel John Trumbull. Edited by Theodore Sizer. Containing a supplement to the *Works of Colonel John Trumbull.* New Haven, Yale University Press, 1953. 404 pp. 5 illus. $6.00.

This is the companion volume to Professor Sizer's *Works of Colonel John Trumbull,* issued in 1950. As the editor says in his preface, he began to write a biography of Trumbull but found himself quoting, or paraphrasing, the *Autobiography* at such length that he finally gave up and allowed the colonel to tell his own story. The editor brought the record up to date by very careful and complete footnotes and by a series of appendices, which fill in the parts of the story that Trumbull himself could not, or did not care to write.

The result is an indispensable volume for the student of American painting. It also presents the most vivid and varied American memoirs of the period of our Revolution and early Republic, and is a social document of great interest in its own right.

A supplementary catalogue at the end adds to, and clarifies, the checklist of Trumbull's works that Professor Sizer has already given us.

One can only wish that there were such a life, equally well edited, for all our major painters. But Professor Sizer must, alas, remain unrivaled in the admirably complete nature of his achievement.

Luigi Coletti, *Lotto.* Bergamo, Istituto italiano d'arte grafiche, 1953. 61 pp. of text, 206 pls. (12 in color).

Lotto is the changeling of Venetian painting: restless, nervously irritable, homeless in life; in his art changeable and unpredictable. Instead of the solemn organ tones of Venetian sixteenth century painting, his pictures are filled with nervous activity, melancholy, introspection. For this reviewer he has always been a most difficult figure to form a coherent notion of, or to enjoy. Coletti's compact, brilliant essay gives the most coherent and winning study of Lotto that I have seen. It makes a convincing psychological creature out of Lotto's contradictions and wins one's sympathy for the strange sensibility it reveals.

It surprised me that eighteen of the paintings reproduced are in American museums. Lotto as a portrait painter is well represented here. The figure compositions in this country are minor and, on the whole, not very representative. Coletti gives to Lotto the *Head of an Old Man* in the Johnson Collection, that has hitherto borne Berenson's attribution to Alvise Vivarini. Two changes of location may be noted: the *Portrait of a Jeweler* (pl. 46), formerly in the Hirsch Collection, Basel, is now in the J. Paul Getty Museum, Los Angeles; the *Portrait of a Man* (pl. 119), formerly in Washington, is now among the Kress pictures deposited in the Isaac Delgado Museum, New Orleans. He does not mention the rather fine, but puzzling, Düreresque, *Head of a Woman* in Worcester, which is there attributed to Lotto; nor the cabinet-sized *Head of a Man* in Detroit (no. 130).

Short Guide to the Collections. Montreal Museum of Fine Arts, 1954. 32 pp., 9 illus.

The Montreal Museum has much to offer: an interesting and in some instances important collection of paintings, ranging from Agnolo Gaddi to Matisse; an excellent collection of Mediterranean and pre-Columbian antiquities and European decorative arts, chosen with admirable taste; and an attractive representation of the arts of the French tradition of Canada (which it owes to the foresight of Mr. Cleveland Morgan).

But like so many museums in North America, it has hitherto offered the visitor neither guide nor catalogue. This *Short Guide* is very welcome, as a souvenir and reminder of the high points of the collection, and a useful, if brief, commentary on its outstanding pieces.

Catalogue of Paintings, I. Italian, French and Spanish Paintings, XIV-XVIII Century. Los Angeles County Museum, 1954. Text by Dr. Paul Wescher, assisted by Miss Ebria Feinblatt, in collaboration with Dr. W. R. Valentiner.

This careful, scholarly catalogue will be most useful. The rapid growth of American museum collections is too often an excuse for not issuing catalogues, whereas it is precisely the reason why catalogues are needed. The world knows pretty well what is in the Vatican Pinacoteca. But who knows what to look for in the new museums of the Western hemisphere? One must be grateful, therefore, when a serious program of

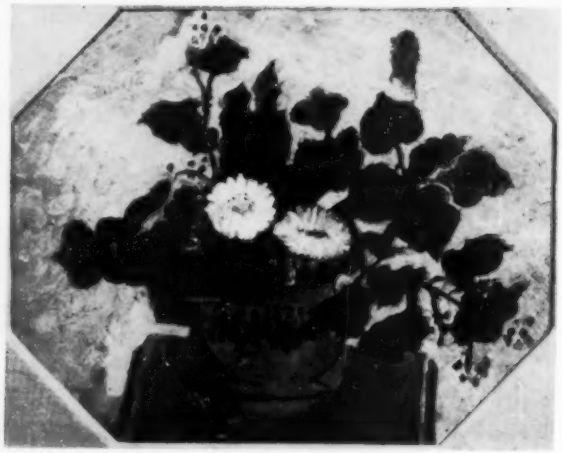
publication goes hand in hand with one of acquisition, as it has in Los Angeles.

The growth of the collection of paintings in Los Angeles has been phenomenal. The Balch and Maybury Collections formed the nucleus, but most of the eighty-one paintings in this catalogue were acquired under Dr. Valentiner since 1946. It is remarkable to what an extent the collection nevertheless represents the important periods and phases of painting in France, Italy and Spain from the Gothic to the rococo. Other parts of the collection, almost equally important—Dutch, Flemish and German painting, the English eighteenth century, the French and American nineteenth century—remain to be treated in future volumes.

As Marvin Ross, present chief curator, says in his introduction to this catalogue, it is a tribute to what Dr. Valentiner has accomplished in building up the painting collection in Los Angeles. He might have added that it is a tribute also to the generosity of many donors, for this growth has been made almost entirely by gifts.

Les primitifs flamands. II—Répertoire des peintures flamandes des quinzième et seizième siècles. Collections D'Espagne, I. Antwerp, De Sikkel. 58 pls.

Gradually the grand design of *Les primitifs flamands* emerges. There is, first of all, the *Corpus*, which is to form an exhaustive *catalogue raisonné* of major collections. The



Georges Braque

volumes on the Musée Communal at Bruges and the Galleria Sabauda at Turin are out, as well as volume I of the National Gallery, London. Next, the *Repertory*, of which this is the first issue. Finally, the *Contributions*, or exhaustive studies of special problems, such as the Ghent Altar.

The wisdom of this plan becomes evident as one studies the present volume. The fifty paintings described are for the most part in private collections in Madrid. They are also very often the kind of works not reproduced in general histories, like Friedländer's, but which are nevertheless important for the student to know. It is, in other words, a substitute for visits to a number of private homes in Madrid, or the reserves of the Prado, to acquaint oneself with the lesser works to be seen there.

The format is the same as the *Corpus* volumes. The plates are of good size and quite adequate for study. The text brief but useful. And the intent, and value, of the Inventory is admirably clear.

RECENT PUBLICATIONS RECEIVED

T. C. LETHBRIDGE, *The Painted Men*. New York, The Philosophical Library, 1954.

MARGARET RICKERT, *Painting in Britain: The Middle Ages*. The Pelican History of Art, Baltimore, Penguin Books, 1954.

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LYNTON LAMB, *Preparation for Painting*. London, Oxford University Press, 1954.

JOHN SUMMERSON, *Architecture in Britain, 1530-1830*. The Pelican History of Art. Baltimore, Penguin Books, 1954.

RICHARD NEUTRA, *Survival Through Design*. New York, Oxford University Press, 1954.

HELLMUT LEHMANN-HAUPT, *Art Under a Dictatorship*. New York, Oxford University Press, 1954.

HORACE SHIPP, *The Flemish Masters*. New York, The Philosophical Library, 1954.

MARTIN DAVIES, *The National Gallery*, volume I. Antwerp, De Sikkel, 1954.

Aesthetics and Language, edited by William Elton. New York, The Philosophical Library, 1954.

ANDRE LHOTE, *Figure Painting*. New York, Frederick A. Praeger, 1954.

J. LEROY DAVIDSON, *The Lotus Sutra in Chinese Art*. New Haven, Yale University Press, 1954.

GEORGE SAVAGE, *The Art and Antique Retorers' Handbook*. London, Rockliff Publishing Corp., 1954.

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